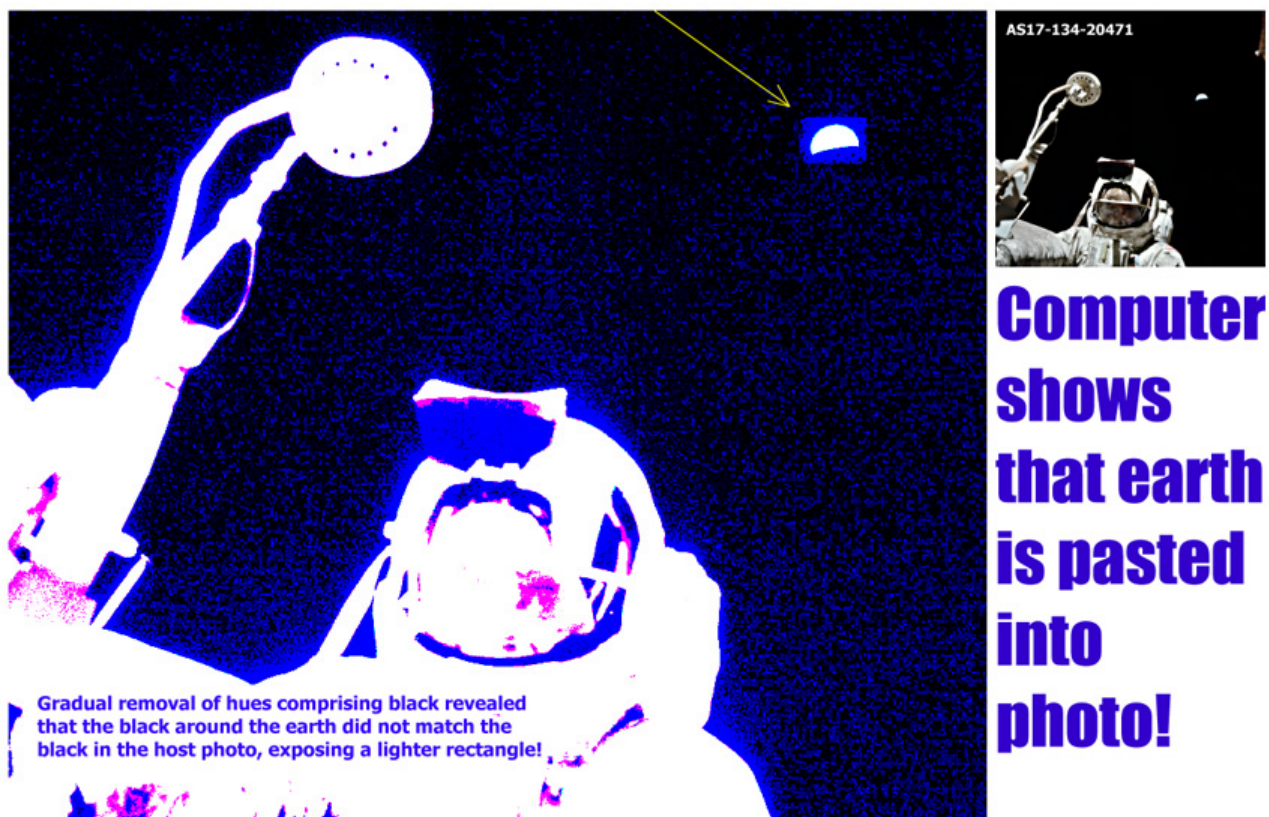


https://www.aulis.com/jackstudies_0.htm

5 min read

Apollo Investigation. Jack White's Apollo Studies by Jack D White BA. Aulis Online.



Apollo visor reflection anomalies

What do men look like reflected in gold mirrored spacesuit visor?

AS17-134-20387



1

NASA outdoor training photo.



2



AS11-305903

Top center...NASA photographed what a golden mirrored helmet visor would look like in bright outdoor sunlight, showing a golden tint, a horizon line, people standing nearby, and parts of the astronaut suit. 1. Apollo 17 photo shows distant mountain clearly, but the photographer astronaut, who had to aim the camera upward to include both a flag and the earth overhead, is a tiny pinhead figure with no apparent camera. 2. Tiny astronaut near horizon takes closeup photo, and shadow of subject stretches all the way to the photographer who is front-lighted while subject is side-lighted. 3. The tiny photographer seems to have moved into the shadow of the LM, while the subject's shadow has shrunk. 4. The tiny photographer astronaut has moved near the horizon, and three shadows are impossible; the small flag experiment casts a shadow as long than the subject astronaut, and a mystery shadow is at far right, which is supposed to be the shadow of the LM. However, since the scene is side lighted, all shadows which point toward the photographer are about 90 degrees off. The NASA training photo shows what visor reflections should look like in bright sunlight. The photos from the "moon surface" fail to meet the standard of the training photo.



AS11-40-5902

3



AS11-40-5873

4

Why do reflection photos taken on the moon fail to be of the same quality as those taken on the earth?



Enlarged from visor image

Tiny moonman takes photo looking upward!

A photo was needed including the earth, the flag, and the astronaut, so a tiny photographer was needed to be under the flag and below waist level and point the chest mounted camera upward in the pressurized spacesuit. But it is top secret that the moon is populated by tiny people, and one of them volunteered to take the photo.

AS17-134-20384

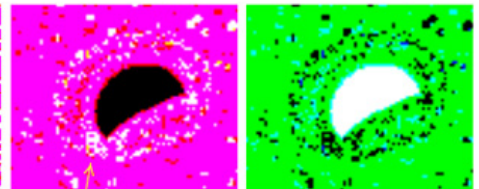




Is NASA playing catchup on retouching?

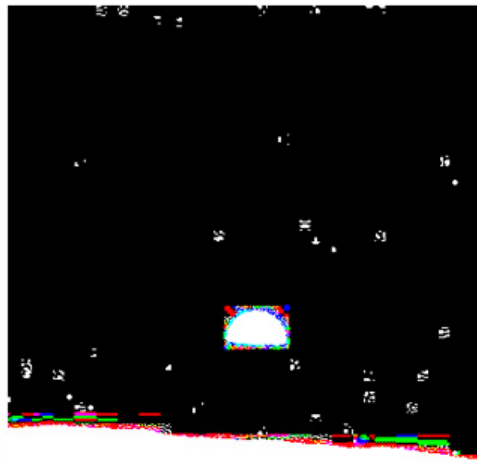
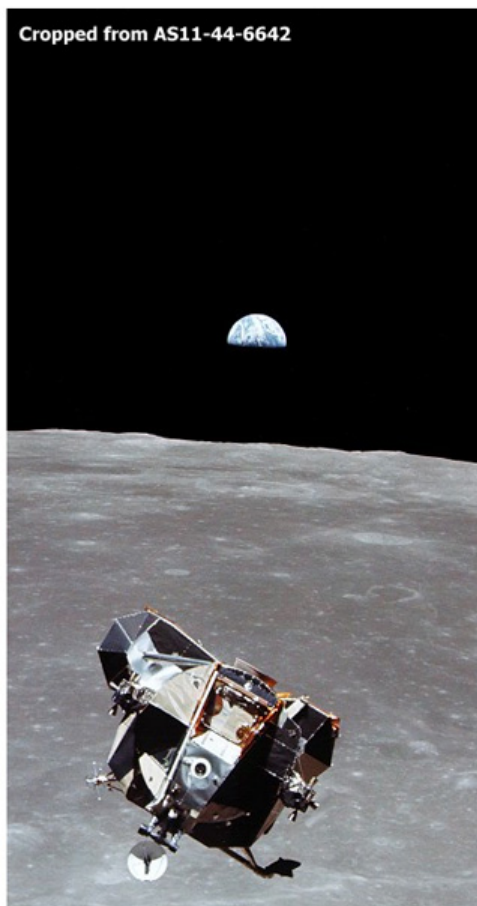
A number of years ago a well-known Apollo researcher displayed on his website the computer enhancement of a portion of an Apollo 17 photo which he had computer enhanced (above left) from a NASA image to show the crude retouching of the sky around objects. Wanting to replicate his enhancement to add to my computer enhancement file, I downloaded from the Project Apollo Image Gallery the version now available there. To my amazement, the coarse pixelization of the edges had been cleaned up. PhotoShop is a great tool.

Apollo earth composite revealed 1



Computer enhancement shows earth photo was an oval cutout paste-on. Enlargements show that small "em-squares" were used as a registration point for location of the paste-in above the Lunar Module.

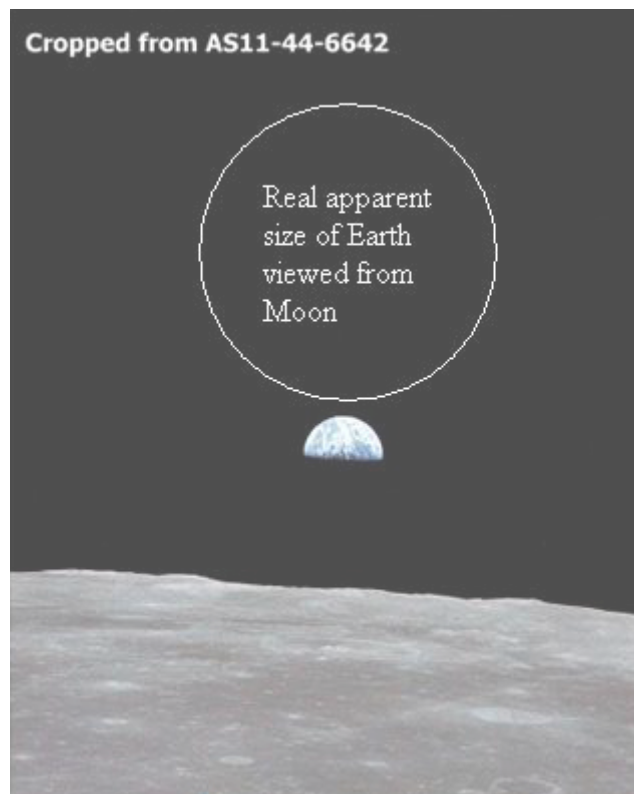
Apollo earth composite revealed 2



Computer removal of hues from photo produces bright color rectangle around image of earth as well as horizon edge. These unique artifacts likely reveal edges of a composite.

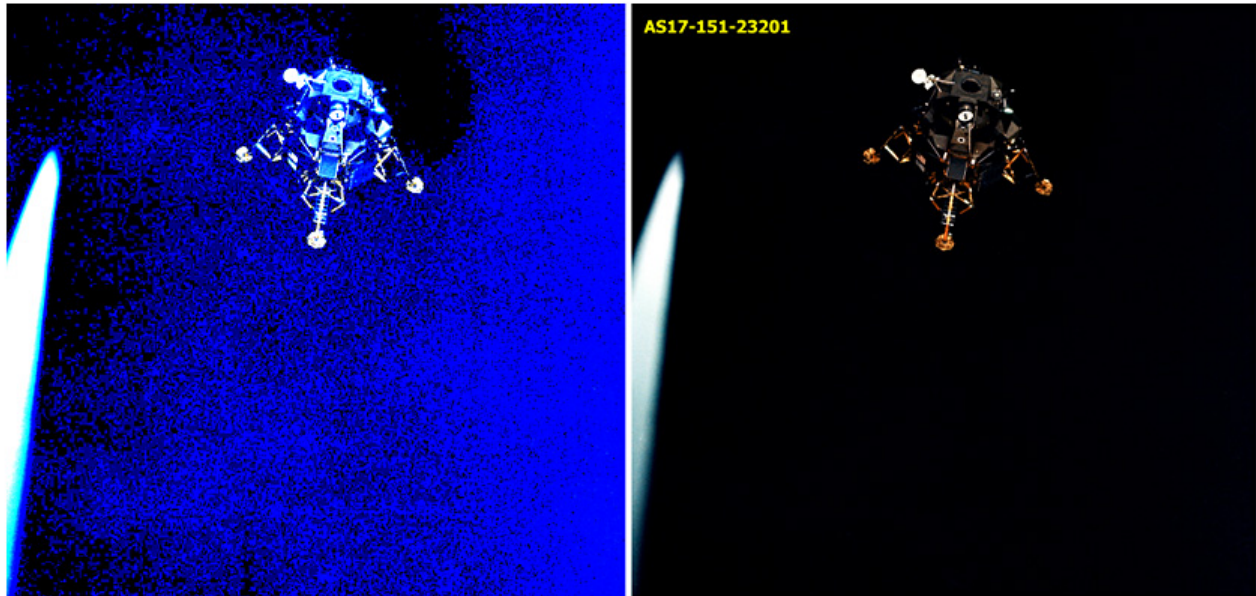


”



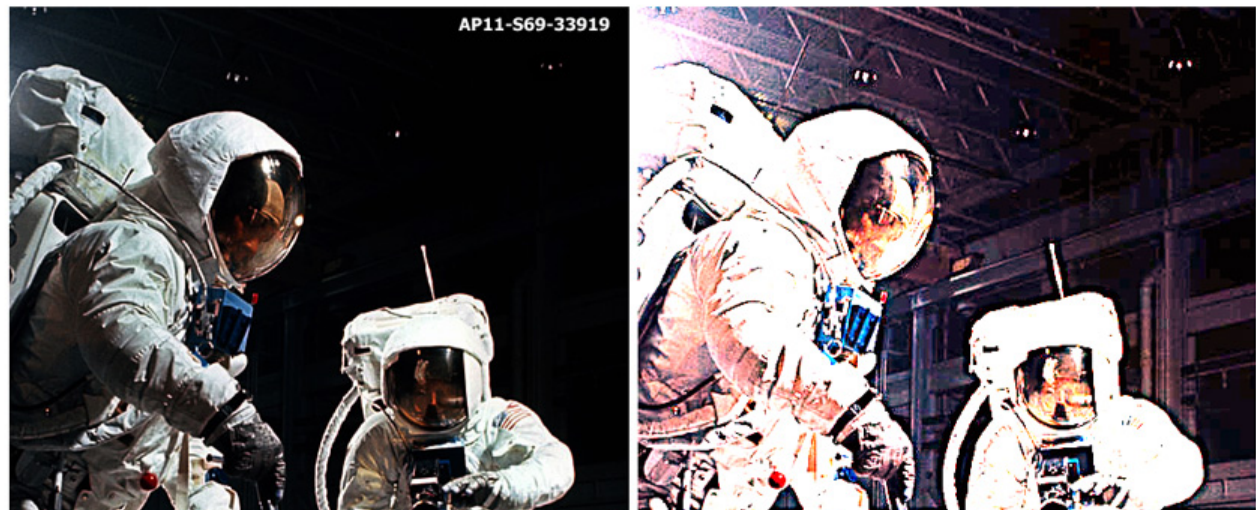
An observation on the above study by Peter Wakefield Sault: The angular size of the Moon viewed from the Earth is about half a degree. Since the diameter

of the Earth is about four times that of the Moon, the Earth viewed from the Moon should appear to be about four times as wide as the Moon viewed from the Earth, or 2 degrees. As it is, the pasted Earth appears to be about half the diameter of the Moon from Earth.



Shadow on the ceiling detected in computer enhancement

Creative lighting and exposure control

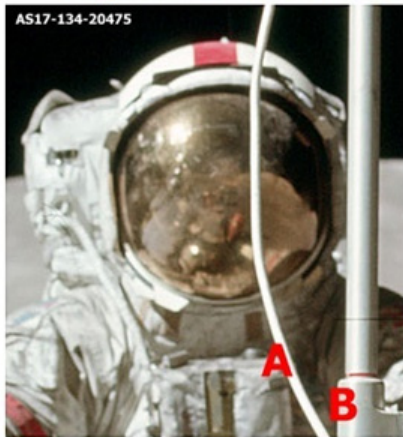


Black lunar sky achieved by creative lighting and exposure control is easily revealed by computer enhancement. Retouching of black sky easily removes any inconvenient objects like studio lights and ceiling trusses.

” Editor's Comment: Lest anyone misunderstand this study, Jack White has taken a NASA training photo and demonstrates how easy it is to adjust exposure to black in the background of a photograph taken at a NASA facility. This is not to suggest that Apollo black skies were created this way.

Rather it shows how easy it is to tamper with photos by simple exposure changes.

Upon reflection, some are missing



THE STUDY AT LEFT WAS POSTED ONLINE IN 2005. IN 2010 THE IMAGES ARE NO LONGER AVAILABLE ON THE PROJECT APOLLO IMAGE GALLERY, THE BEST NASA SOURCE FOR HIGH RESOLUTION SCANS. DO YOU FIND REMOVAL OF THESE PHOTOS SUSPICIOUS?

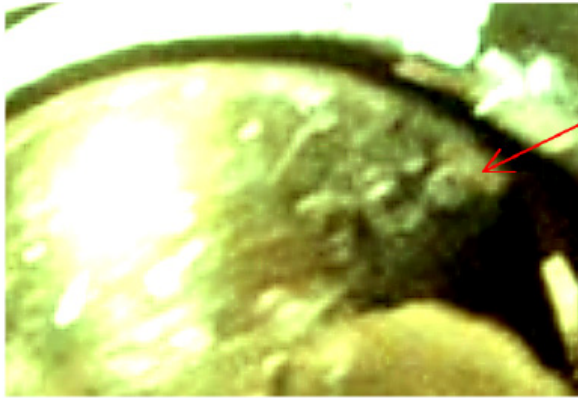


Missing from the reflections in the helmet visor are the antenna wire (A) and the antenna mast (B), both of which are light colored and in front of the mirrored visor. Also conspicuously absent in both visor reflections are images of the white suit of the other astronaut using the camera, as seen in other visor photos, but absent in these two.



” Editor's Note: Images AS17-134-20475 and AS17-134-20477 have since been restored to the gallery.

Cropped from 2005 save from PAIG



Enhancement



Enhancement seems to show an astronaut driving a Lunar Roving Vehicle.

Cropped from 2007 save from PAIG



The 2007 version has this area blacked in!

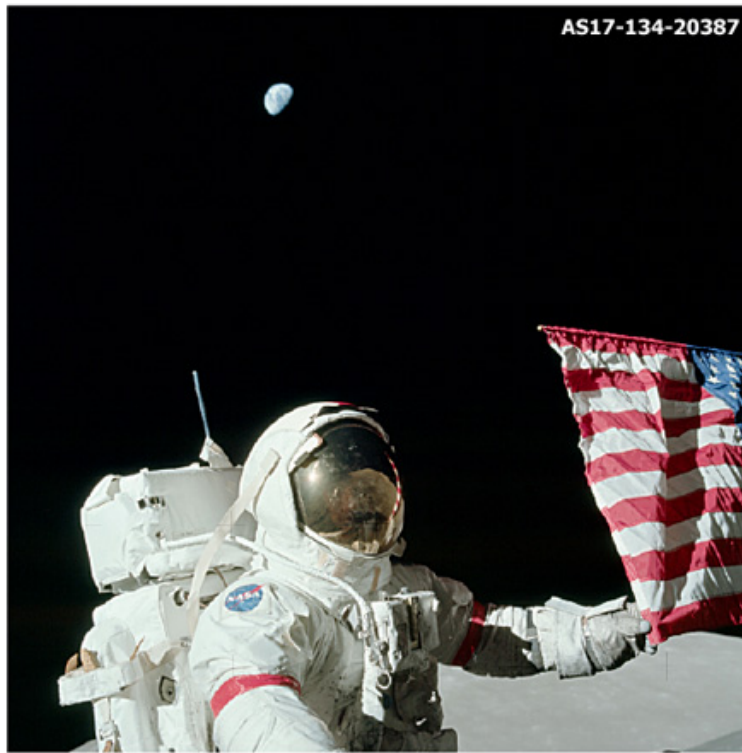
No wonder that they blacked it in, because the full photo has an LRV, and they could not afford to have TWO LRVs.

In addition, the visor reflection shows NO reflection of a photographer as it should. Hmmmmm.

In 2010 the image has been REMOVED from Project Apollo Image Gallery, so high resolution scans of it are no longer available for analysis. Multiple errors!



Editor's Note: Images AS17-134-20475 and AS17-134-20477 have since been restored to the gallery.



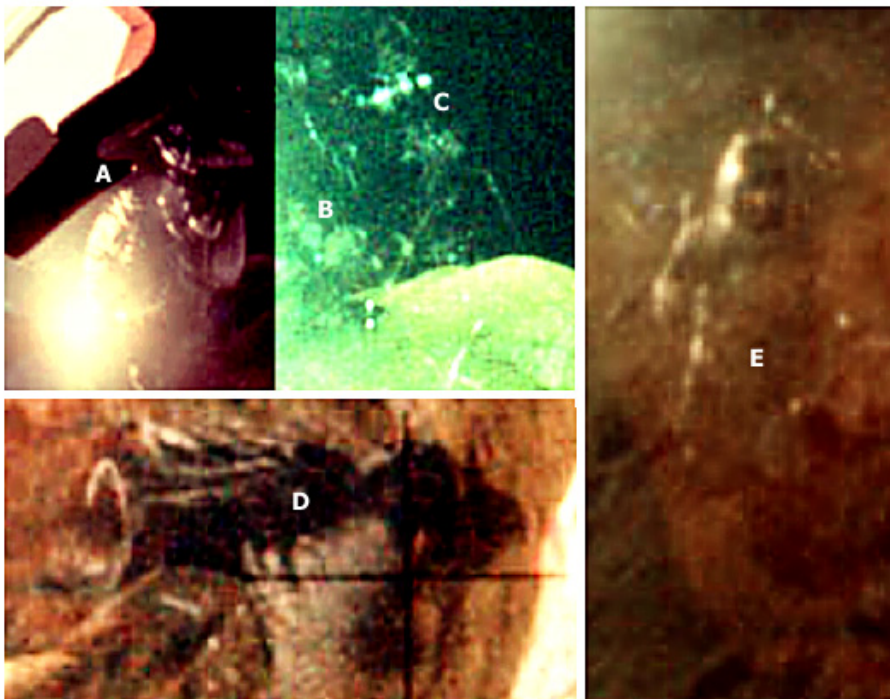
The full image looking up toward earth, from a very low viewpoint.



Cropped hi-res enlargement of visor.

Lunar set reflections?

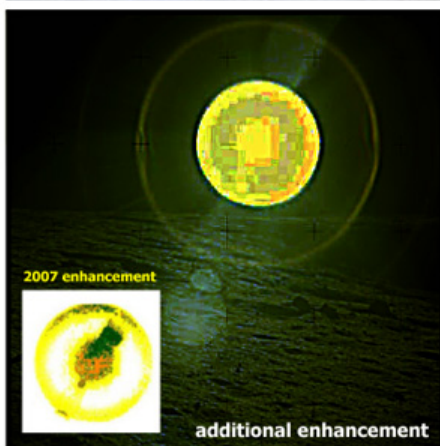
Does visor reflection reveal scale model moon set?



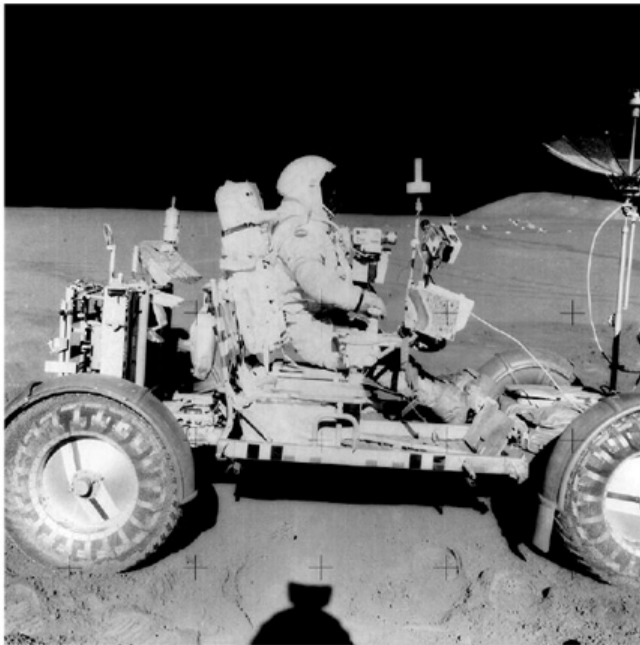
A, B, C...Lighting technicians behind scale model of Massif mountain. D...Hand holds vase pouring out smoke. E. Tiny moonman shoots photo without camera.

Sunset on the moon.

They kept trying, but they never could get the knack of photographing the sun from the moon. Here are views from Apollo 11 and 14. Different size suns, different type of images. They did not know that a film camera pointed directly at the sun will be vastly over exposed with NO image. They forgot that the earth and moon are the same distance from the sun, and should be the same size in the sky, not larger. And they forgot that if a large studio light is used to simulate the sun, that it will have different tonal values instead of the sun's brilliance (enhancements from 2007 and 2010), lower left.



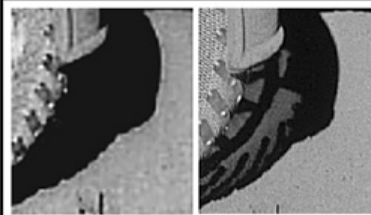
Two versions of same Apollo image



NASA alters Apollo photo AS15-85-11470

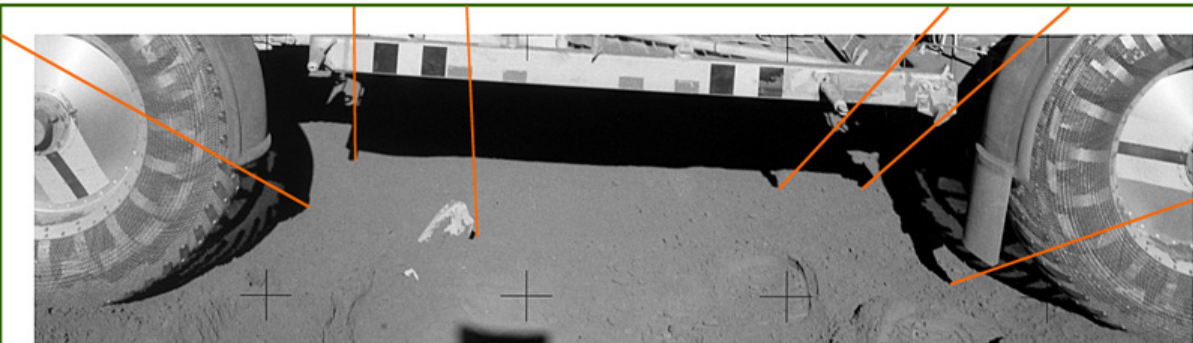
On June 6, 2001, Jack White downloaded from the Project Apollo Image Gallery the above image, AS15-85-11470, which had NO rock under the lunar rover.

On September 6, 2010, Jack White downloaded from the same source an image of the same NASA file number. It NOW has a dirt covered "rock" or folded piece of cardboard there. NASA is caught in the act!



Updated observation from alert reader

Apollo researcher Walter Plessen, on seeing the above study posted on the Aulis Apollo website, noted an additional anomaly. The 2001 version of the photo shows a solid black shadow of the steel wire mesh wheels. The 2010 version shows "sunlight" shining through the wheels (note croppings at left) to create a distinct pattern of the wheel tread.



Additional
update

SUN CASTS ODD SHADOWS!

AS12-46-6765 removed from Project Apollo Image Gallery after computer analysis revealed that the sun was really a giant light bulb.



Apollo Image

Click on a subject below for an index of photographs

[Pre-Apollo](#) [Early Apollo](#) [Apollo 1](#) [Apollo 7](#) [Apollo 8](#)
[Apollo 9](#) [Apollo 10](#) [Apollo 11](#) [Apollo 12](#) [Apollo 13](#)
[Apollo 14](#) [Apollo 15](#) [Apollo 16](#) [Apollo 17](#) [Saturn V](#)
[Post-Apollo](#) [Search](#) [Full Hasselblad Magazines](#)

AS12-46-6755 JSC scan	10 of 18 pan frame near LM - the
AS12-46-6756 JSC scan	11 of 18 pan frame near LM - the
AS12-46-6767 JSC scan	4 of 19 frame pan near LM
AS12-46-6768 JSC scan	5 of 19 frame pan near LM
AS12-46-6777 JSC scan	14 of 19 frame pan near LM
AS12-46-6778 JSC scan	15 of 19 frame pan near LM

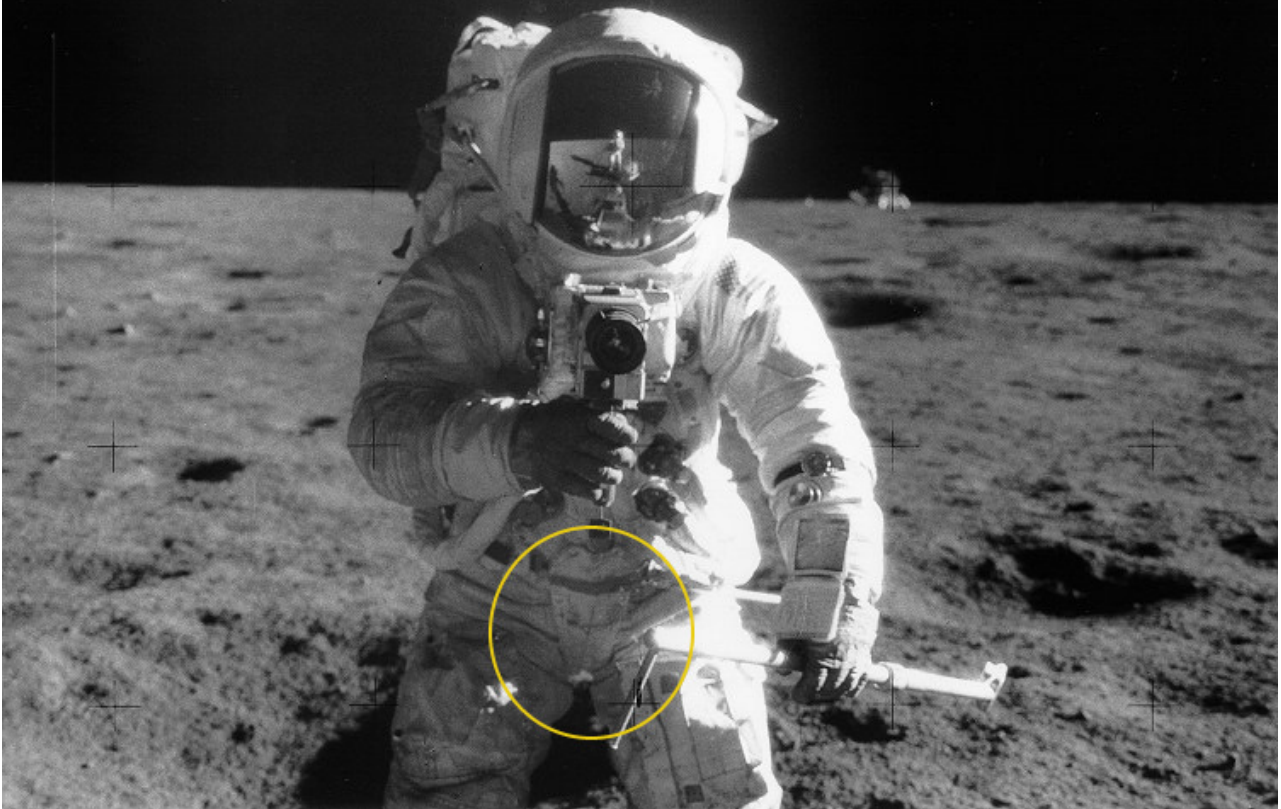


2007 computer enhancement bringing out object within the white circle at left.

In June of 2007 I downloaded the alleged photo of the sun from the moon. I did a computer analysis which shows a large light bulb in the center of the white circle. On 9-11-10 I visited the AIG again to download a hi-res copy... but the image has now been removed.

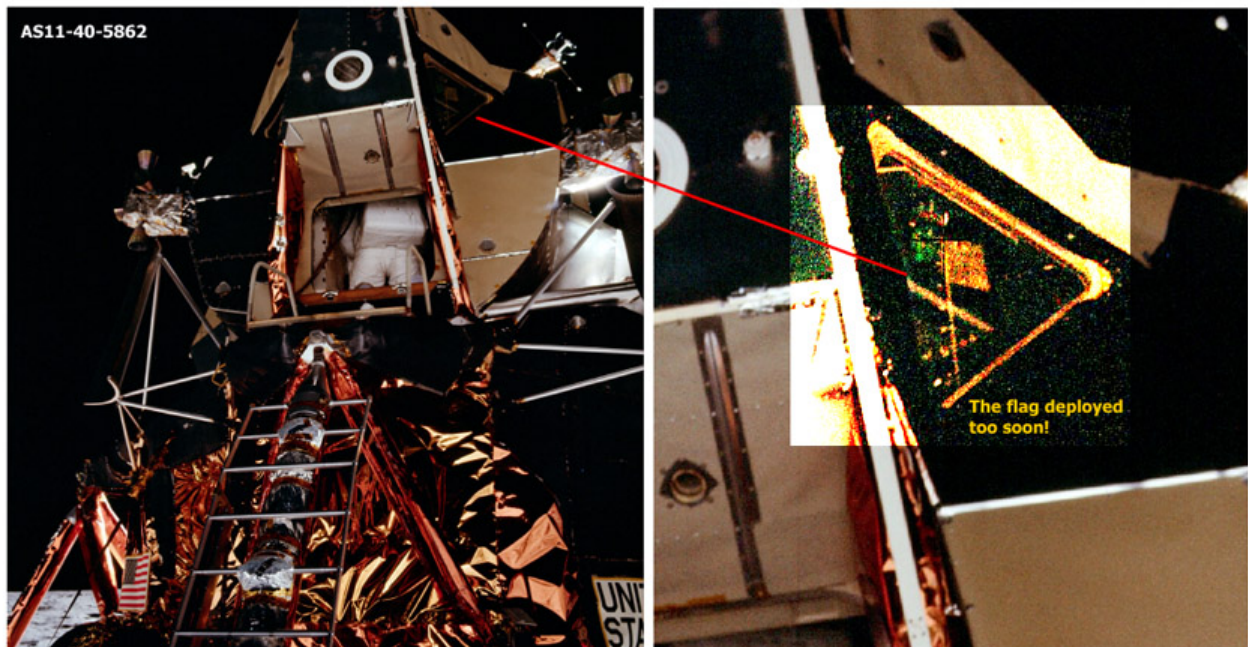
Why oh why... did this spacesuit have a fly?

Urine disposal was internal, and a zipper could cause a fatal loss of pressure.



” Editor's Note: This is not actually a fly, but a protective cover/patch for the urine disposal vent. Urine *collection* was internal, but urine disposal was external from the urine collection bag in the suit.

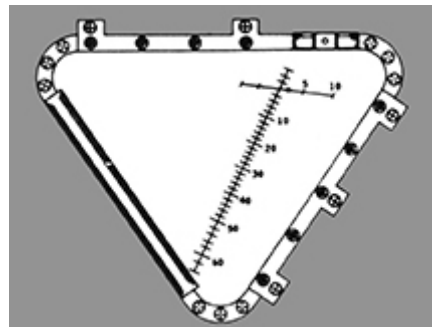
”



THE FLAG THAT FLEW TOO SOON

"According to the official description the US flag that Neil and Buzz will deploy later is stowed in a long thin canister attached to the underside of the lefthand rail of the ladder...but if you take a look at the photo AS11-40-5862 where there is a LM window, you'll see the reflection of the US flag in the window! The flag was not supposed to be deployed at that time. I've adjusted the photo levels a bit to make it clearer and found that that thing resembles a US flag! And it seems that it's not only the flag, there is a some obscure figure standing behind the flag."

...sent to us by an Apollo researcher who prefers to remain anonymous



Landing Point Designator from Inside the LM

” Editor's Note: Any effective falsification requires the embodiment of an element of truth or reality. In this instance the Commander's window guide acts as the 'mast' for the 'flag'. In the case of an *actual* lunar surface scenario, it would be very difficult to be able to register these markings. Recall that this was reversal film with very limited exposure latitude. The interior of the LM would need to be illuminated and the landing point designator backlit. The aluminium Mylar shield *inside the LM* might act as a reflector, but only if sufficient incoming light was available. This Mylar shield just happened to be in the right position to form the 'flag'.

This side of the LM – including the window – was in complete shadow.

No other photographs taken in this series deliver the same result. On the

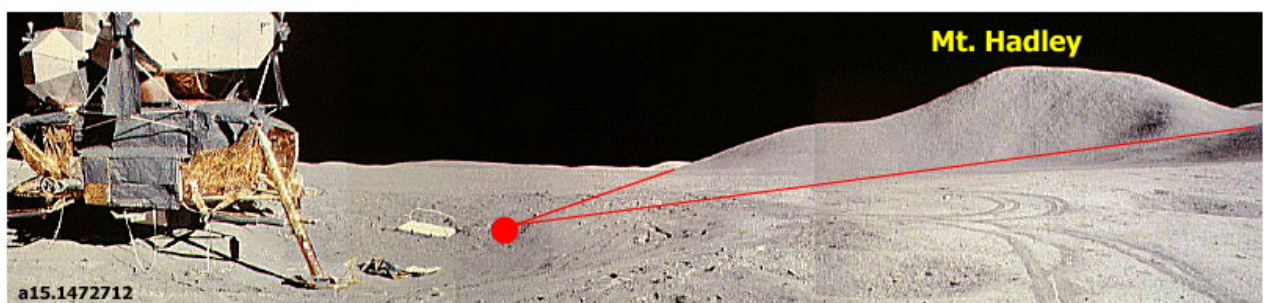
contrary, photographs AS11-40-5863 and AS11-40-5867 have a blue 'sky' colouring the same window.

This *descending the ladder* series of images has been the subject of close study by researchers over many years including Dr David Groves, All of which, including the latest investigation by two Russian Cinematographers demonstrate conclusively that this photograph and by implication, the other photographs in the series, were all lit by artificial lighting.

And while it explains how the items inside the LM were rendered visible from the outside – **no photographic lights whatsoever were taken to the Moon in 1969.**

Please see also: *MythBusters Exposed* and *Extra Lighting Used on the Moon* in *Examples of Anomalies and Inconsistencies in Apollo Photography*.

Orbital and lunar surface image mis-match



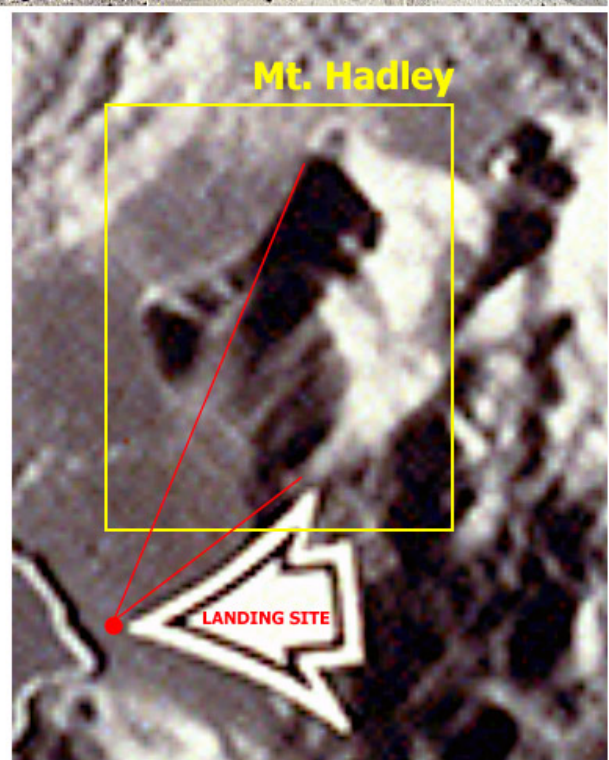
Apollo 15's Mount Hadley...

SMOOTH

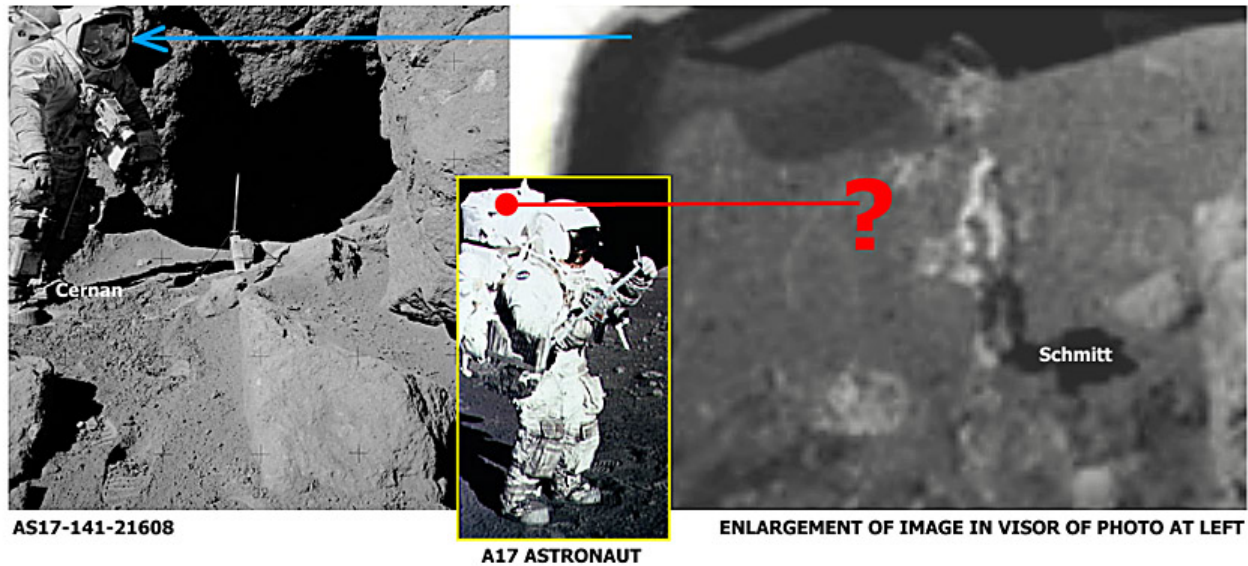
??

JAGGED

All mountains seen in Apollo surface photos are rounded and smooth, like Mount Hadley seen in the NASA photo at top. But other NASA photos taken from lunar orbit, right, (and indeed from telescopes on earth, as pointed out by Colin Rourke) show Hadley to be a tall jagged mountain with strong vertical striations, nothing similar to surface photos. The orbital picture shows a much longer more rugged mountain than the smooth surface photo. HMMMMMMMM?



Astronaut with no PLSS on Moon?



Above is a photo taken of Gene Cernan by fellow astronaut Jack Schmitt. Schmitt is reflected in Cernan's helmet visor. But when the reflection is ENLARGED, right, we see that Schmitt has no camera and is not taking a picture, but also is missing his PLSS personal life support system. Center photo shows what he would look like with PLSS and camera. Oh, by the way, life cannot be sustained on the moon without the PLSS. And photos cannot be taken without a camera. These oddities raise the question...

Was this photo taken on the moon?

...from a suggestion by Duane Daman

” Editor's Note: As we have stated elsewhere in the case of the famous Apollo 11 photograph of Aldrin – the reflection in the visor is not that of the photographer of the image.

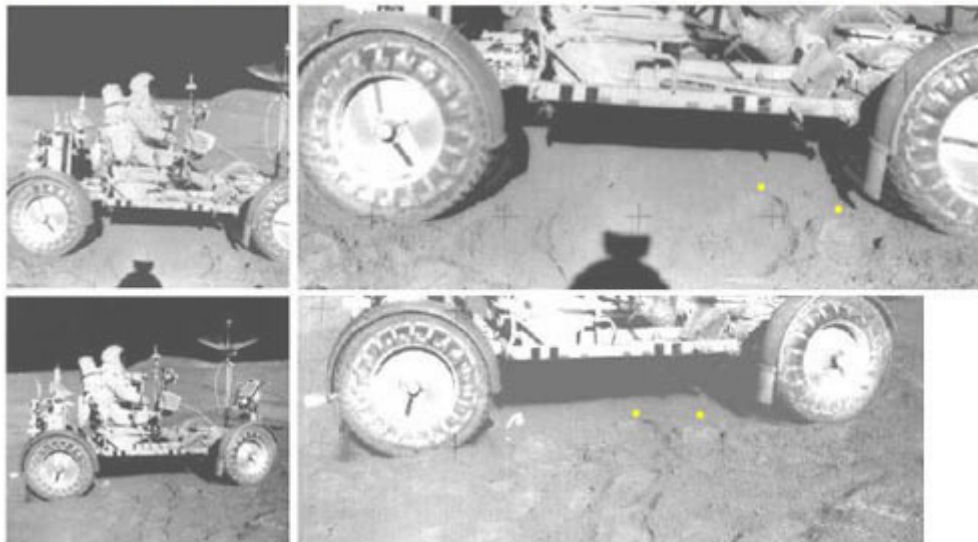
AULIS Online

Generated with Reader Mode

Apollo Investigation. Jack White's Apollo Studies 1 by Jack D White BA. Moon rovers that leave no tracks in moon dust. Aulis Online.

”

Moon rovers which leave no tracks in the moon dust



A study from more than a dozen images of LRVs WHICH LEAVE NO TRACKS in the powdery moondust to reach the location where they sit. Above, two consecutive Apollo pictures in which the rover moved forward approximately one foot (note yellow spots which show the same two footprints). The wheels leave no tracks during the move, though the footprints were left. Furthermore, there are NO TRACKS BETWEEN/BEHIND THE TWO WHEELS, which would be mandatory IF the LRV drove to the location. The photo at left from Apollo 17 shows the TRACKLESS moondust in even sharper detail. No tracks are evident in this extreme close up. This leads us to speculate that the rover was LOWERED INTO POSITION to avoid disturbing the carefully racked moondirt.



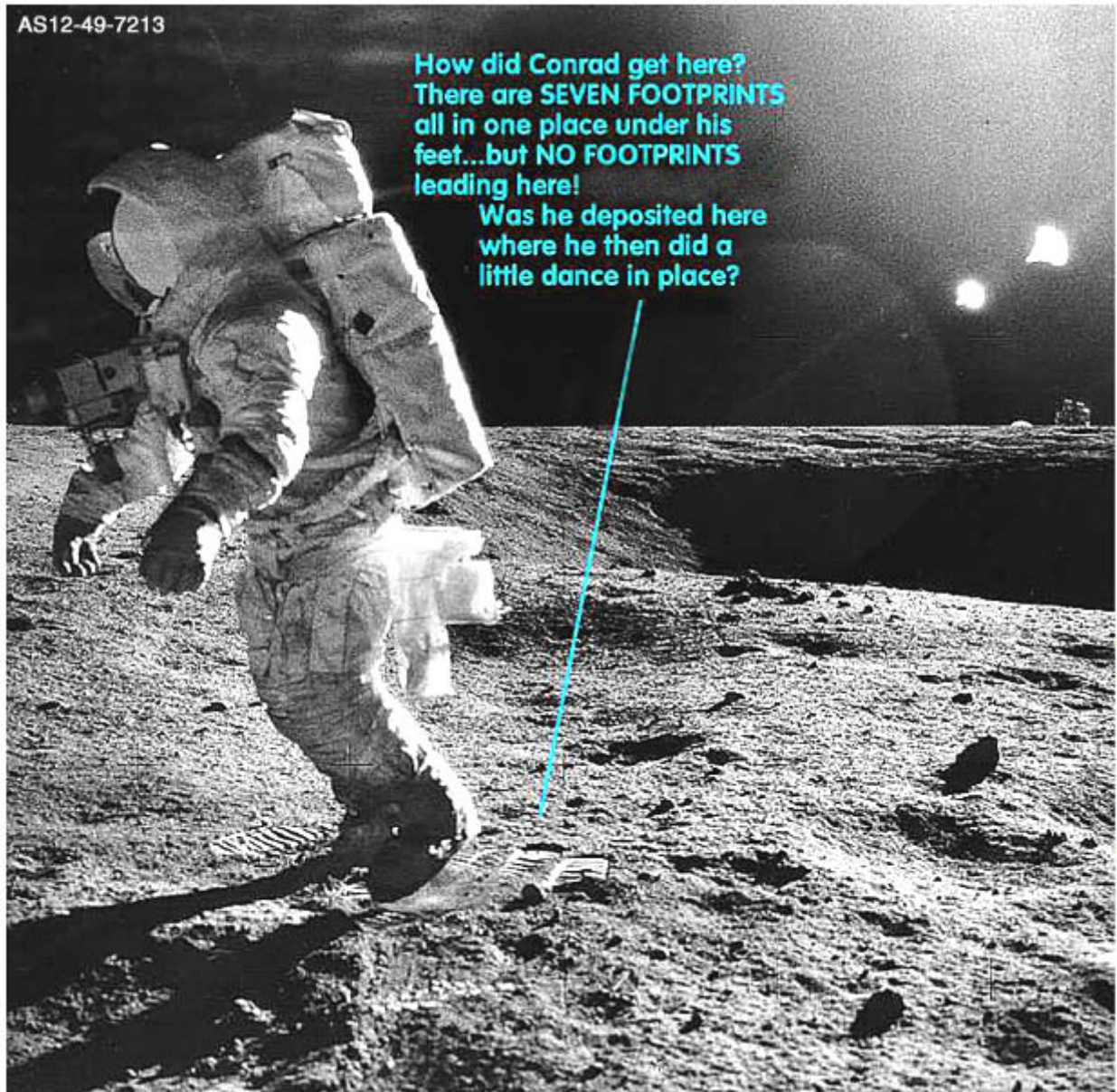
Editor's Note: Detractors could argue that the LRVs have just been assembled and have not yet traveled anywhere.

However, in the lower image for example, the repair to the rear fender was made after having been driven.

In any event, if undriven, a rover would still be adjacent to the LM.

See also: [*Further Findings*](#) and [*Two versions of the same Apollo image*](#).

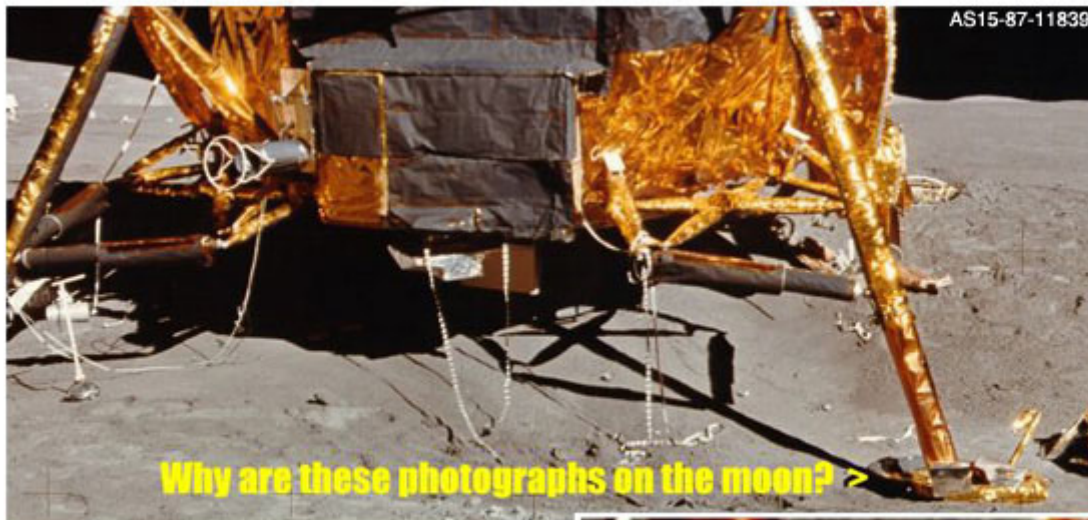
Astronaut lowered into place on wire?



Editor's Note: The astronaut is actually Al Bean in this photo. Wire-flying technologists would have been involved in creating credible astronaut movements to simulate the 1/6g for the TV coverage, and therefore this capability would have been of use to the stills photographic team as well. This study by Jack White is further evidence for what authors Bennett & Percy

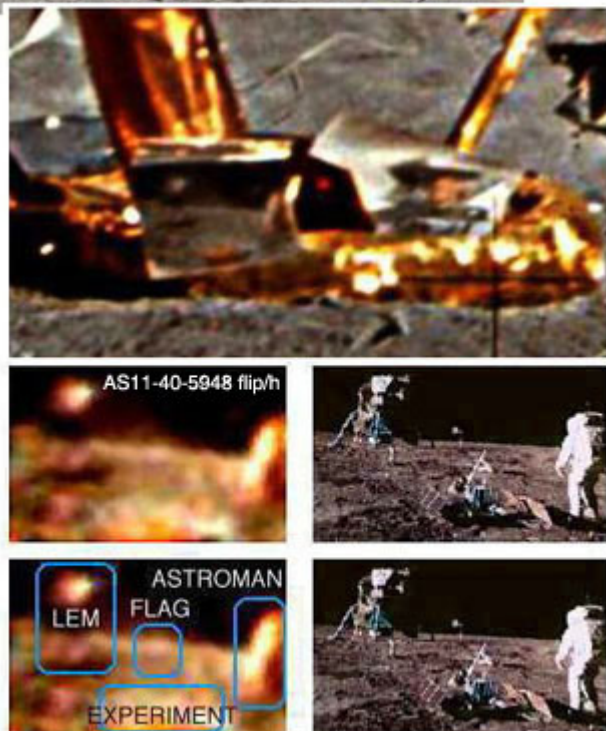
describe in *DARK MOON: Apollo and the Whistle-Blowers* as 'Operation Peter Pan'. For a further finding concerning anomalous out-of-place footprints please see the last item in the Apollo Investigation: [Where We Are Now: 2000](#), and the [wire flying sequence](#) in [Apollo Smoke and Mirrors](#) (added 2018).

” Apollo 11 10x8 prints in Apollo 15 photo



The above image from Apollo 15 is A15-87-11839. If you look closely at the landing pad of the LEM, you will see what appear to be three color 8x10 photographs scattered on the pad as if for reference by the photographer (see enlargement at right). The one on the right seems to be a man in an astronaut suit without helmet, standing by a dark object with a red light. The one on the left is far more interesting. Though blurry when enlarged, it seems to show a scene which is clearly recognizable as a photograph from the Apollo 11 mission, shown at right. Both images show the LEM, the US flag, the astronaut, and the experiment package. These shapes are too much the same to be mere coincidence. There is no record that the Apollo 15 mission took 8x10 photos from Apollo 11 to the moon with them. Why would they need them? Why would they place them on the landing pad for this photo? I contacted the Public Affairs Office at NASA by email telling them I wanted to ask some questions. NASA was very cordial and helpful till I sent them this image and asked why Apollo 11 photos were in the Apollo 15 photo. They ceased all answers to my questions.

Jack White



” Editor's Note: It is important to realise that the Apollo 10x8 color print that appears to be reference number AS11-40-5948 (as placed on the LM footpad) was flipped horizontally.

A puzzling look at solar photography: ...from the earth

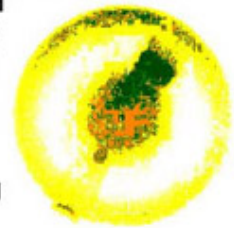


During a total eclipse of the sun when the disk of the moon exactly covers the disk of the sun as seen from earth, powerful telescopes can photograph the event. When this happens, the immense corona of heated gases can be seen; gigantic solar flares (red) explode far into space. The sun is seen not to be a perfect circle, but its edges are made irregular by the corona and solar flares. Except during an eclipse, the sun cannot be photographed by an ordinary camera and film, because the extreme brightness completely overexposes any ordinary film unless a dense filter is used. Extreme magnification of telescopic lens is required, since at 92 million miles distance, the apparent diameter of the sun in the sky is tiny.

...from the moon

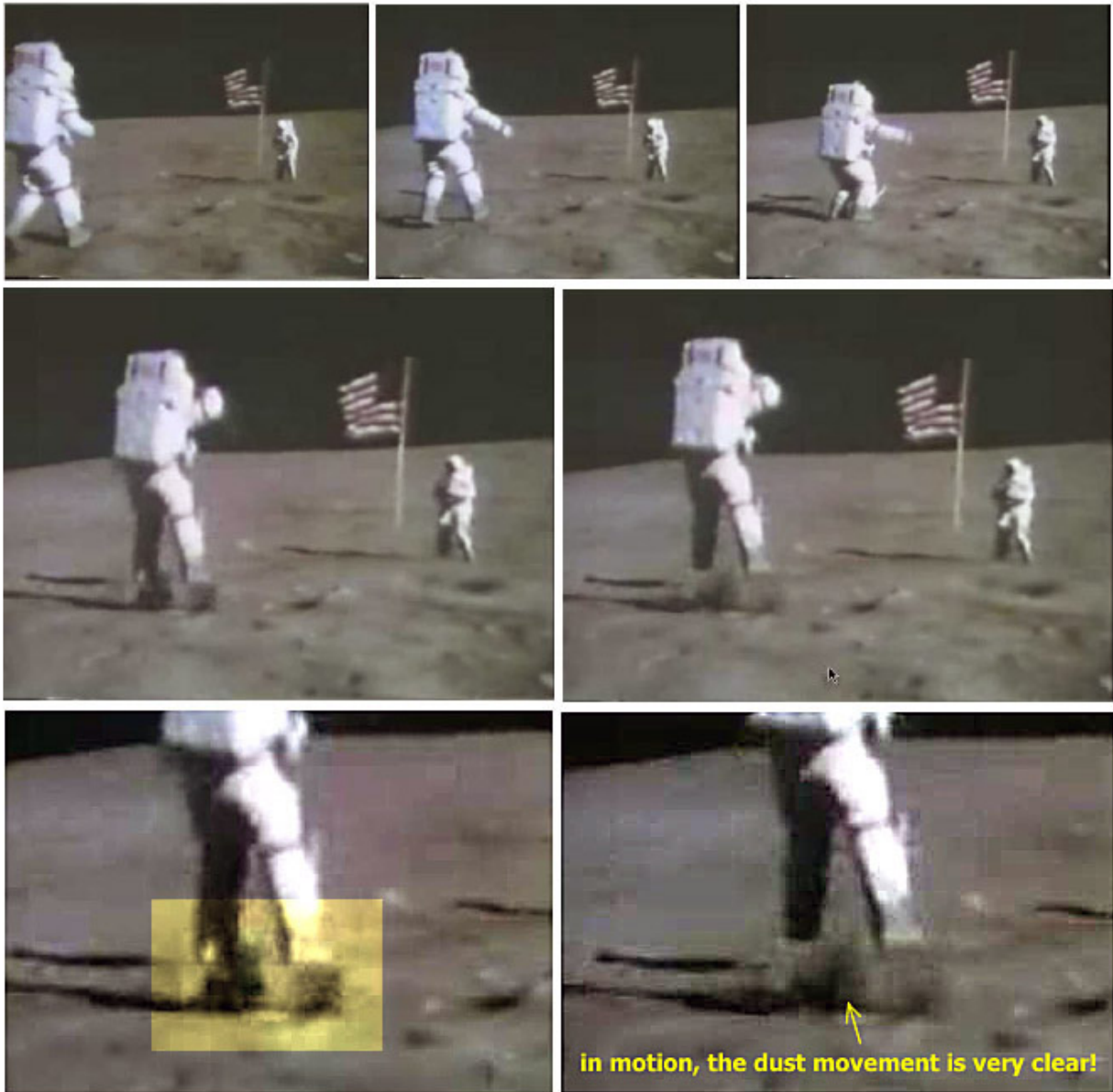


Solar photography from the surface of the moon is quite different. Though still about 92 million miles away, the sun appears quite close. It appears to be about seven diameters larger than when seen from earth; it dominates the frame of an ordinary camera without a telescopic lens. Its edges are round and smooth, with no solar flares or corona. It can be photographed by using a Hasselblad camera with only a normal lens and ordinary Ektachrome film, pointed directly at the sun. Oddly, with computer enhancement, the sun is composed of mysterious shapes. Puzzling!

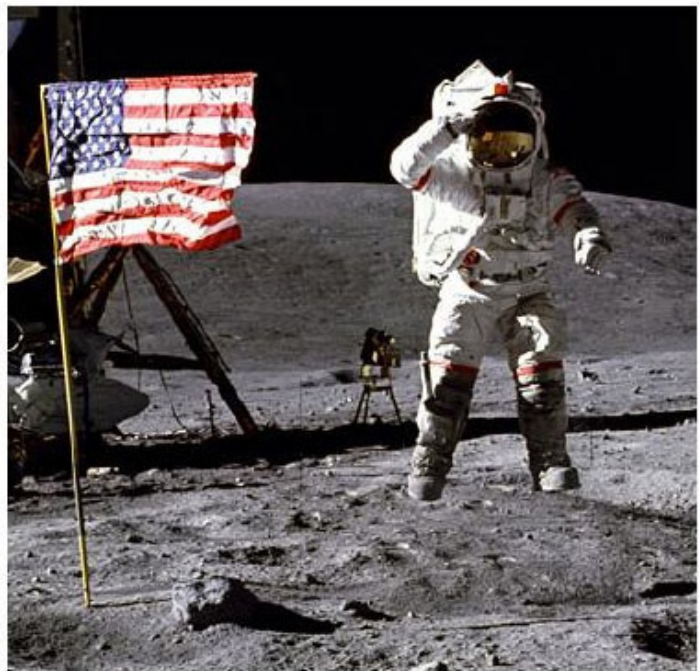


Editor's Note: See also article: [*Why is the Sun so Big?*](#)

Cloud of dust proves fakery of jump salute photo



One of the most famous of Apollo 16 photos is the one Charles Duke took of John Young jumping into the air in low gravity and saluting the flag. In other studies I showed why I think "Young" was suspended in air for the photo...and now I have the proof that the Hasselblad photo, right, was a staged photo – not shot at the same time as the video of the same scene, shot from the opposite side with a video camera "remotely operated from Houston", above. In the video, "Young" runs, stops, bends his knees and jumps mightily...though he only manages about 18 inches in one-sixth gravity. But as he stops and jumps, he **RAISES A HUGE CLOUD OF DUST!** The Hasselblad shot shows **NO** sign of the run, the stop, or the **DUST**, despite the better lens and camera speed!



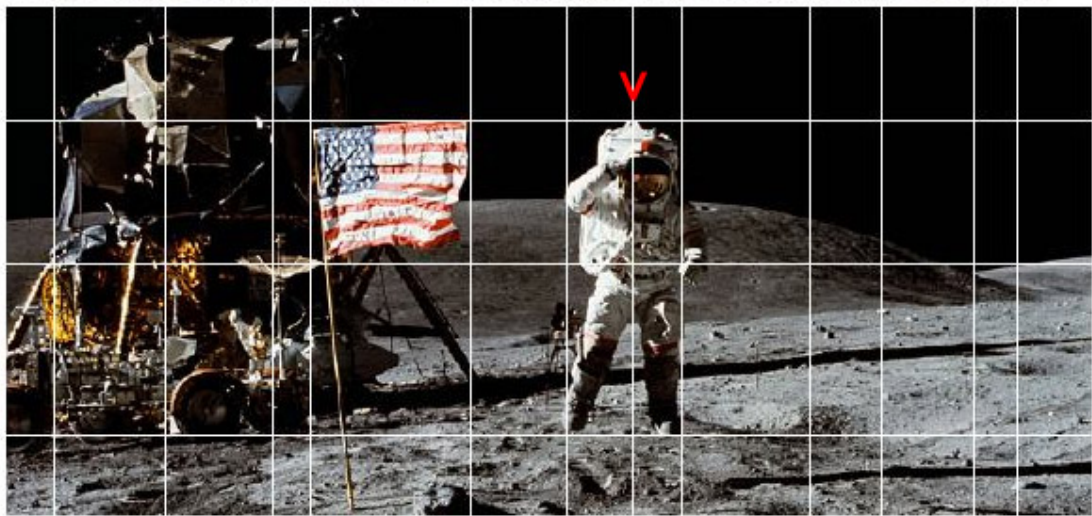
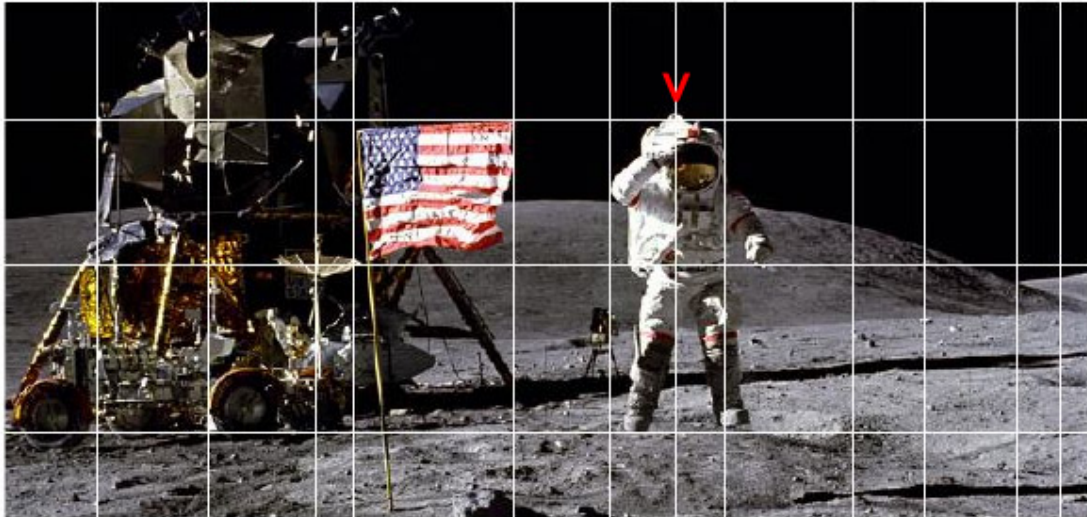
” Editor's Comments: We thank Dave Greer for drawing our attention back to the matter of the 'jump salute' sequence. Some detractors

have stated that there is no discrepancy between the TV record and the still photographs of this event – that the triangular flap is more apparent in the Hasselblad still photos due to the different angles from which the images were taken.

However, in the light of Jack White's significant new finding, it transpires that the lack of continuity is due to far more than “different angles” and the matter of “one being a stills camera and the other a TV camera”. It is now abundantly clear that the TV images and the still photos were not taken at the same time. There are discrepancies: two cameras recording ‘reverses’ i.e. lens-to-lens views of the same scene from similar heights must record the same basic details. Note for example that the top triangular flap of the PLSS is UP in the still photos but is not visible in the TV coverage. The top flap should be UP and visible in the TV coverage due to the forward tilt of the PLSS.

New research demonstrates that the dust fell back before the astronaut reached the top of his jump. See also: [Jack White's later study](#) and [Further Findings](#).

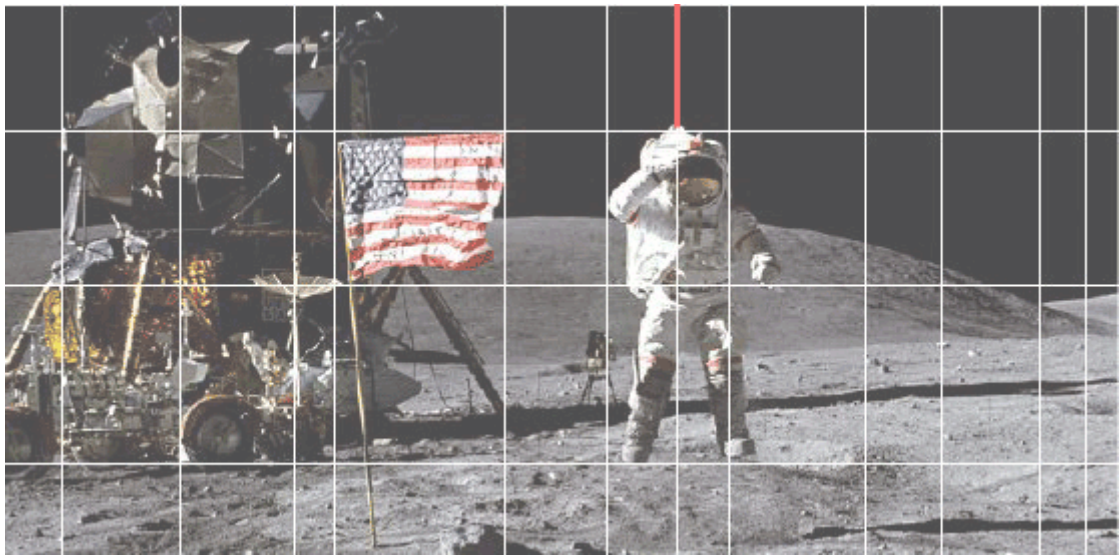
Too precise for words!



"Charles Duke" snapped two Hasselblad images of "John Young" doing a "jump salute" during the Apollo 16 first EVA, using a camera attached to his chest, BUT THEY ARE TOO PERFECT!

Words alone are not adequate to describe the PERFECT fakery above. Imagine this... "Young" took a running start, came to a jump stop and leaped into the "air" of the one-sixth gravity scene, top. He left no footprints and kicked up no dust as he jumped. "Duke" snapped the top picture from perhaps 20 feet away, and told "Young" to jump again for a second pose. Without a running start for the second pose, "Young" managed to jump up to the SAME PRECISE POINT (red arrows) as his running jump, and "Duke", even WITHOUT BENEFIT OF A VIEWFINDER, then managed to keep his camera lens in the same exact LOCATION and snapped the shutter at PRECISELY THE RIGHT MOMENT to catch the PEAK of the jump, just as he had on the first shot! Mere luck? Or was "Young" suspended by a wire attached behind the triangular tab atop his PLSS? And the camera location is TOO PRECISE (check every rectangle in the grid above) to be from a camera without a viewfinder attached to a moving person's chest, taking a photo of a moving person. The camera of necessity must have rested on a tripod, perfectly leveled and precisely aimed for PERFECT COMPOSITION...as a professional photographer might do.

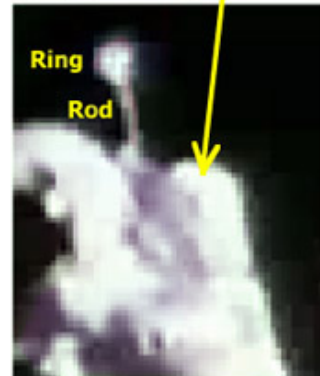
” Suspended by a wire?



NASA's 'Anti-Gravity' Device

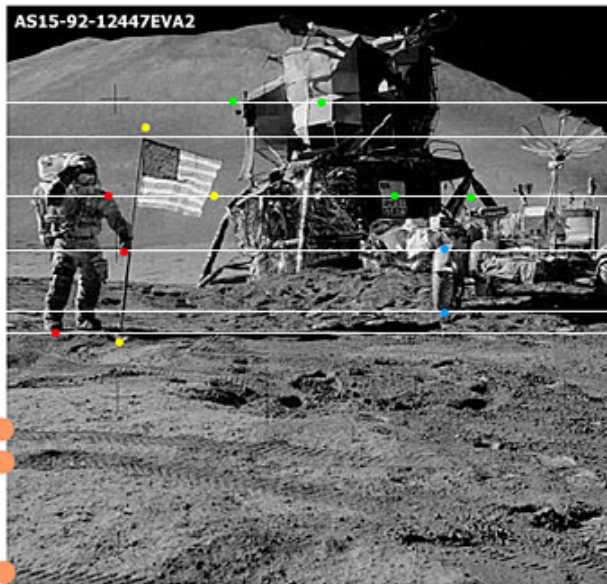


It's not the antenna!

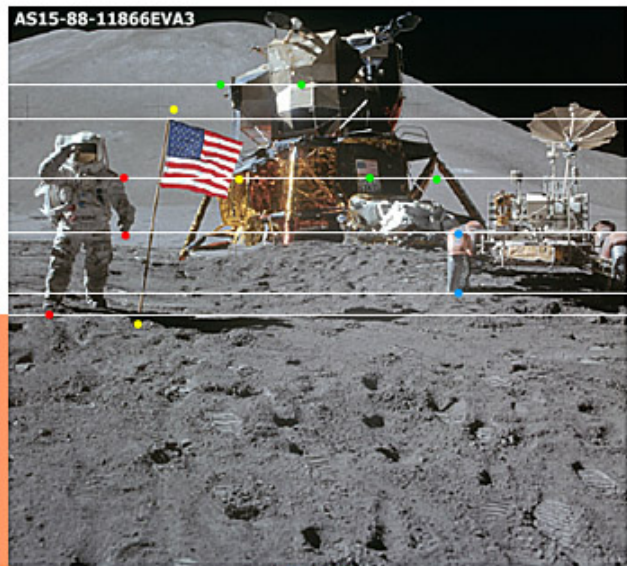


While looking at the Apollo 16 Duke/Young flag salute video frame by frame, I came upon the startling sequence above. Sandwiched between two frames left and right, the center video frame above leapt off of my computer screen. Duke briefly sprouted a "light bulb" above his head! In motion at normal speed, it is not noticeable...but a frame by frame inspection shows it is a photographed object, not an artifact. Enlarged, it appears to be a "rod" with a "ring" on top, sprouting from the center of the PLSS backpack, behind a small triangular fabric tab (right). It clearly is not the configuration nor location of the PLSS radio antenna, which was in the portside front corner of the backpack. It did not match any known NASA equipment on the moon. Could it be the long-sought evidence of a device by which the astronauts were able to "bunny-hop" and jump in their heavy suits as if they were in one-sixth gravity? Were they, like Broadway's Peter Pan, suspended by hidden wires so they could bound about the photo set, unhindered by gravity? Astonished by this discovery, I sought help from a PhD who specializes in computer imaging and asked him to examine the short video. He looked at it one frame at a time, and FOUND 23 FRAMES which show the same anomaly, atop both Young and Duke. The frames he found are: 319,320,321,322, 323,324,840,841,842,843,844,845,861,862,863,864,1350,1351,1352, 1368,1369,1373, and 1374. A sampling of these is shown. These are real objects connected to the PLSS. Why they are NOT PHOTOGRAPHED in every frame is not known. Possibly the images in the video were doctored before transmission. But in that case, they could not have originated on the moon! But if they were on the moon, they would not need to simulate the low gravity. So I suspect the PLSS device was a NASA 'anti-gravity' device to aid photography in an earthbound studio.





EVA2



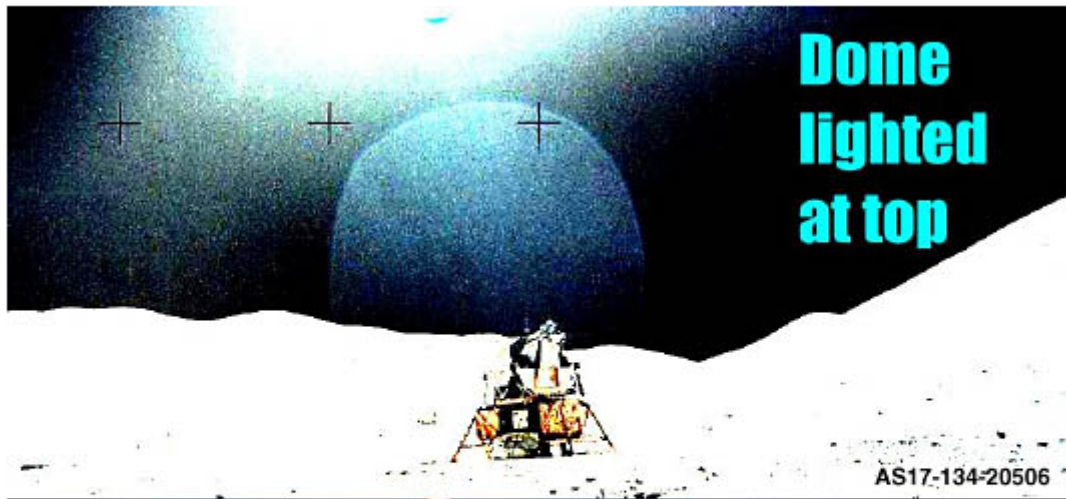
EVA3

What a difference an EVA makes!

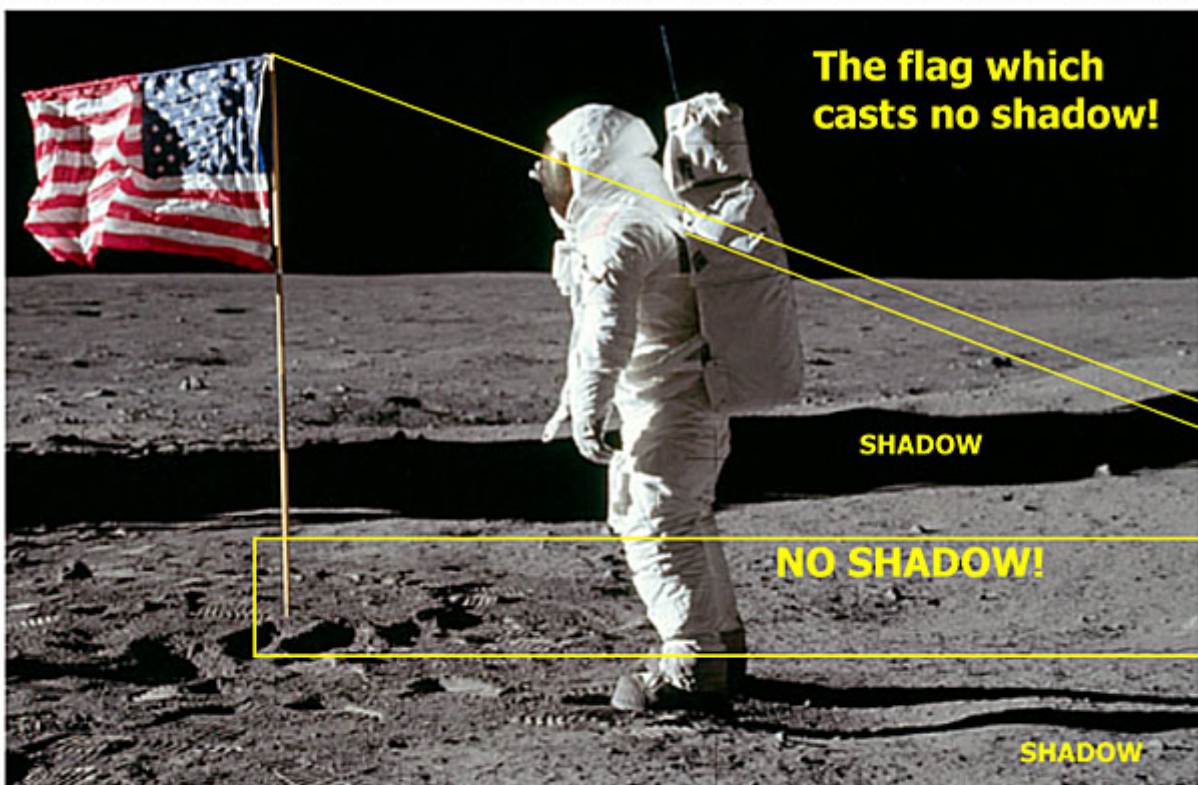
Apollo 15 astronauts Scott and Irwin were on the Moon three days and performed three different Extra Vehicular Activity missions. At the end of EVA2 they shot a "salute the flag" photo in b/w (left). It had several LRV tracks across the foreground, and few bootprints. The next day on EVA3 they started a roll of color film (right) and repeated the flag salute pose from almost the same spot. But "overnight" somebody had changed the foreground! (ORANGE AREA) The rover tracks were gone, and in their place lots of bootprints. But nothing else had moved except the mountain. Like identical notes on a musical scale, the flag, the LEM and LRV were identically relocated (color dots). Even the posing astronaut had achieved the same pose with fingers, shoulder and toes in the same relationship (red dots). Compare all the dots and other points. Achieving such consistency of location on different days is truly remarkable statistically. And the two different foregrounds are much more than remarkable...

...impossible?

NASA do(o)med?



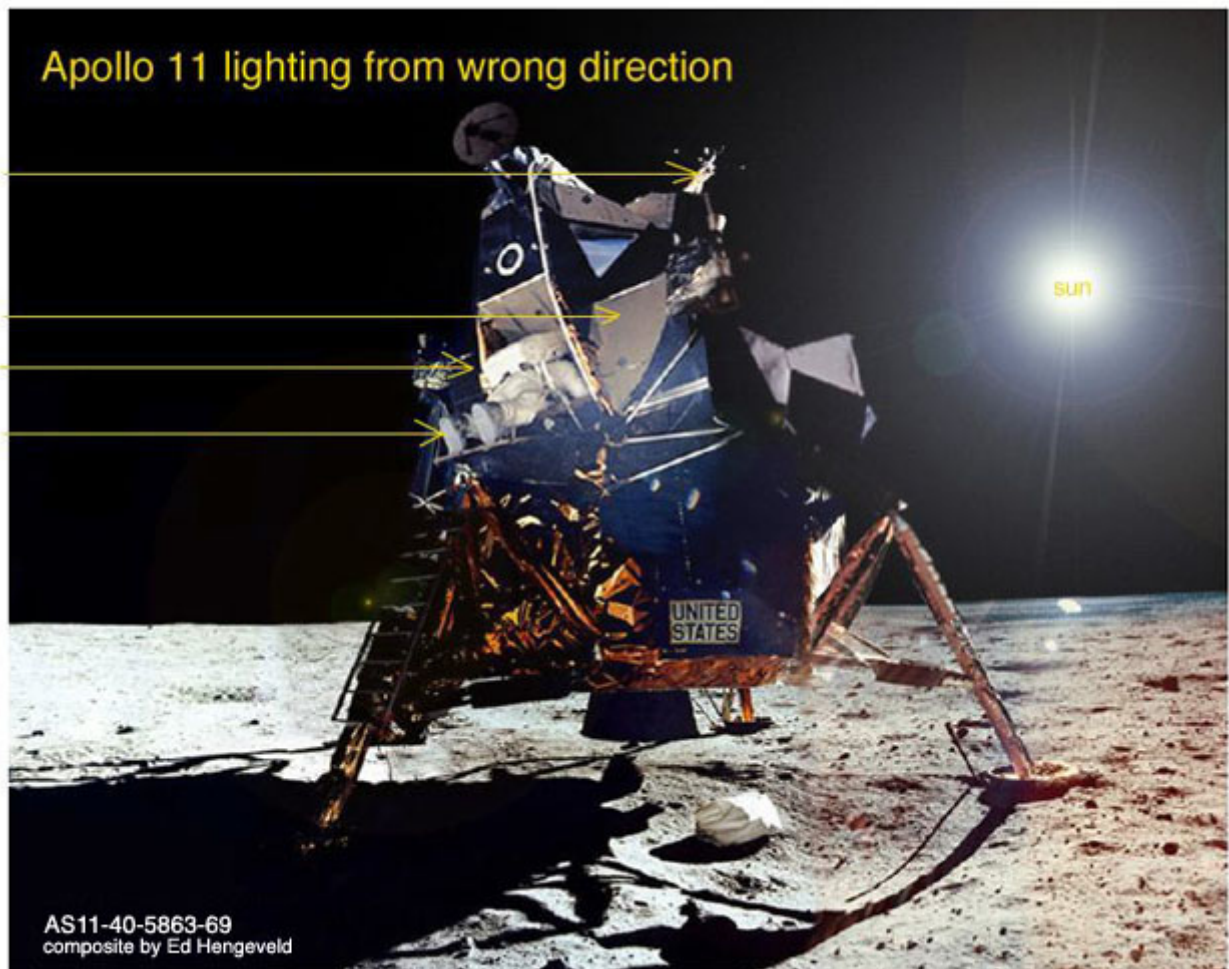
Flag with no shadow



Neil Armstrong took two really **REMARKABLE** photos of Buzz Aldrin saluting the flag during the Apollo 11 moon mission. Seen at top are the two full-frame exposures, uncropped, showing that with his chest-mounted Hasselblad **WITHOUT A VIEWFINDER**, Armstrong managed to crop the two transparencies with such great precision that the exposures are identical except for the slight movement by Aldrin during his "salute". The photos are so remarkable that the flag and flagpole **CAST NO SHADOWS** like the LEM in the background and Aldrin in the foreground. The precise angle of the sunlight is seen in the shadow of Aldrin's shoulder on his PLSS backpack. The thin shadow of the pole and the big shadow of the flag should be within the yellow box. Secret technology?

Editor's Note: See also [*Further Findings.*](#)

Apollo 11 lighting from wrong direction



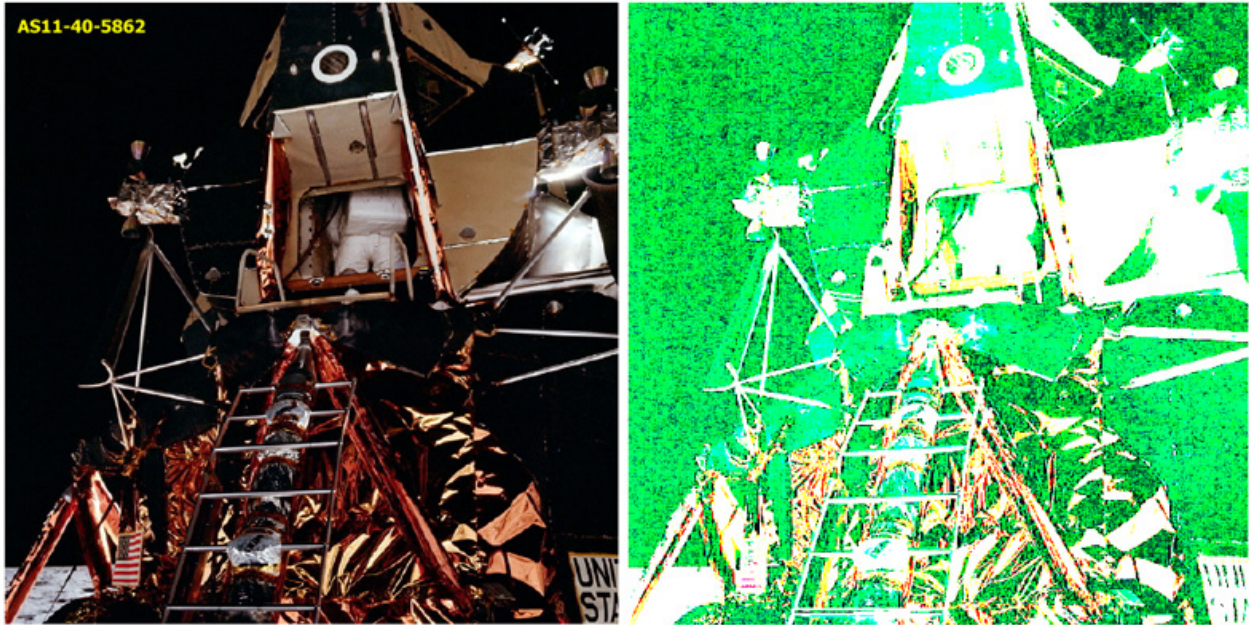
AS11-40-5863-69
composite by Ed Hengeveld

Apollo 11 lighting from wrong direction



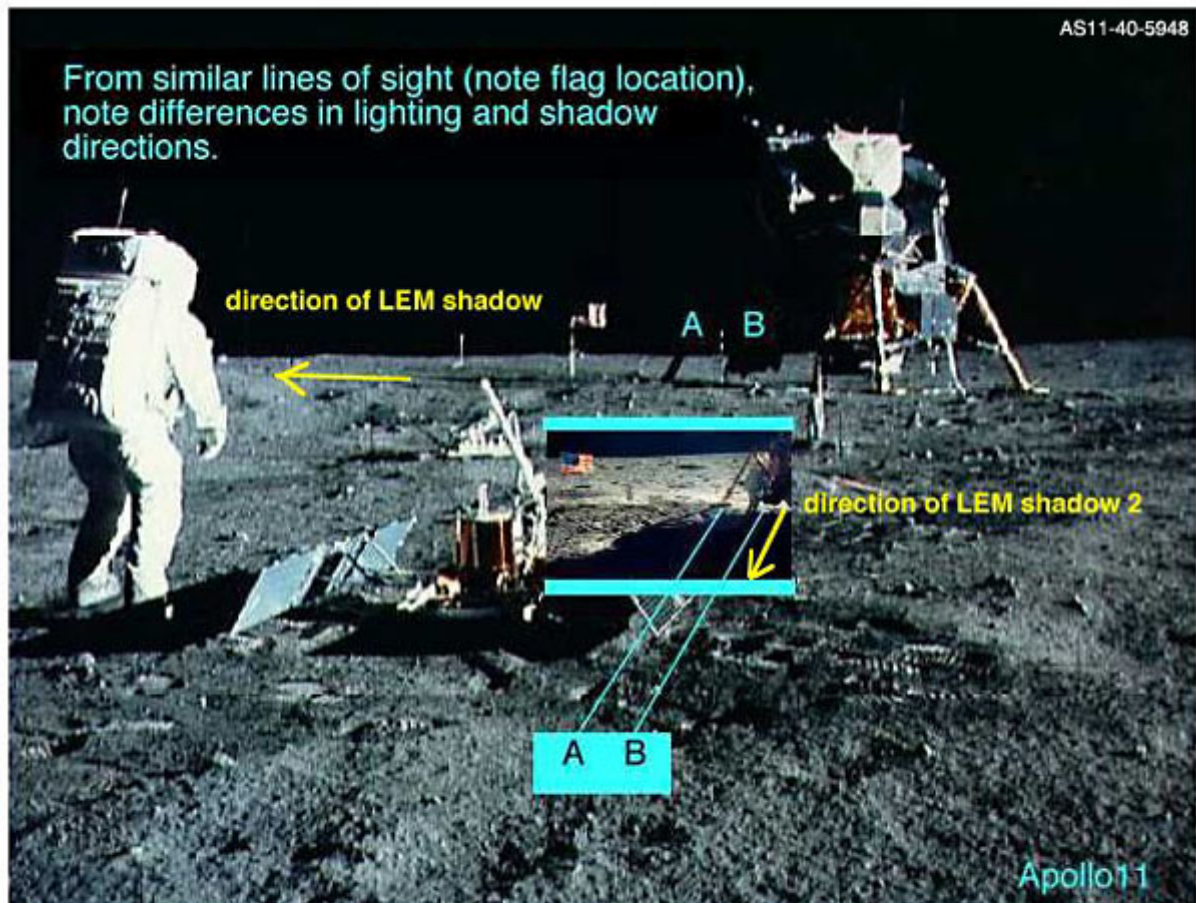
AS11-40-5863-69
composite by Ed Hengeveld

” An observation on the above study by Kees Nieuwland: A small faint yellow spot can be seen just above the horizon to the left of the steps. Increasing the brightness results in a full yellowish-round glare. This glare was either on the original 5863 image used, or introduced during the compositing process.



Where was the brightest lighting in this photo? On the side of the LM in shadow and INSIDE THE EGRESS DOOR, as this color subtraction shows.

” ” Lighting and shadow differences

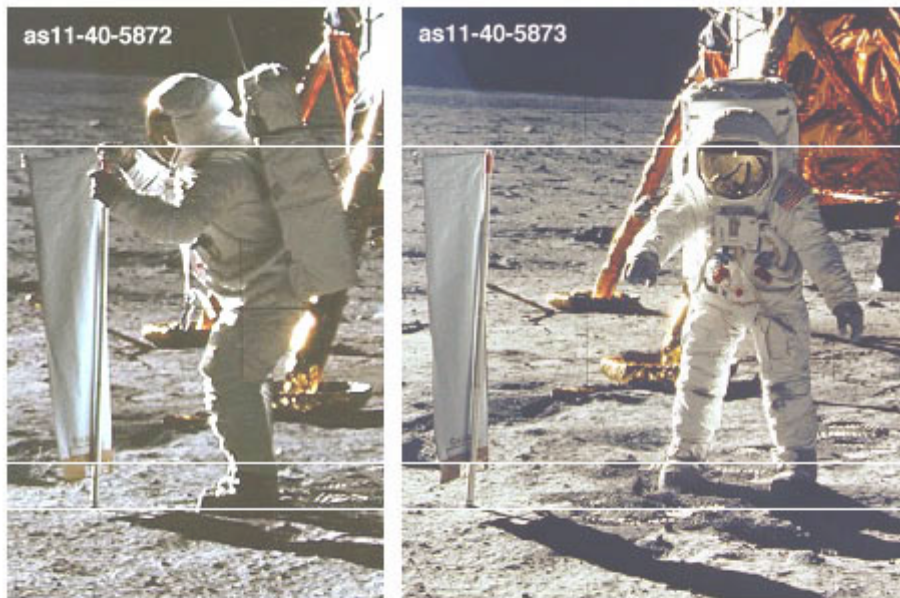


Here are two different Apollo 11 images (one is a small inset to scale with the blue bars). Comparison of the flag, leg (A) and stowage compartment (B), shows both images were shot from the same point of view. Yet in the large photo, the shadow of the LEM points to the left, and in the small photo of the LEM points forward (note yellow arrows).

Inset image AS11-40-5886

Buzz height question

”



Is something wrong with these consecutive Apollo 11 pix? At left, Buzz stands with knees bent as he plants the solar wind flag. At right his knees are NOT bent, and he has not stepped far back or into a hole...yet he is considerably shorter. Note the line which shows the top of his boots almost aligned...but check his helmet with the height of the flag.

Editor's Note: The solar wind 'flag' is the solar wind composition experiment. The SWC consisted of a metal pole about 1.5 inches in diameter and 16ins long when collapsed. This extended to about 5ft and was allegedly inserted into the lunar surface to a depth of about 3ins (8cms). The foil was rolled up on a spring driven roller inside the tubing. Unfurled it hung from the pole and trapped particles of the solar wind during the EVA. Only the foil was returned to Earth. The pole remained on the 'lunar surface'. Compare with a disturbing buzz on next page.

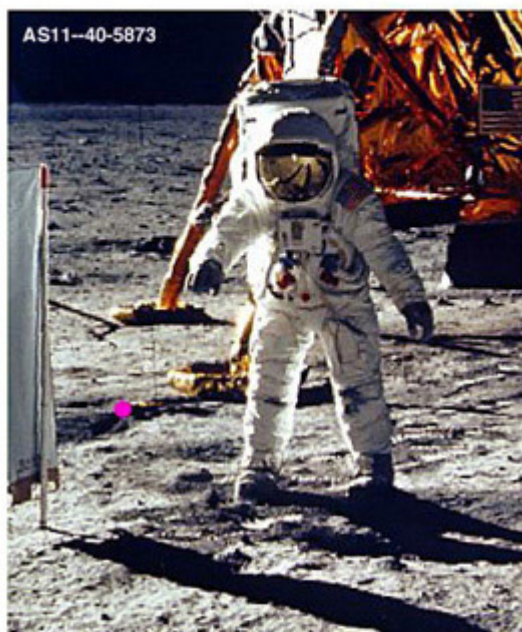
[AULIS](#) Online

Apollo Investigation. Jack White's Apollo Studies 2 by Jack D White BA. A Disturbing Buzz. Aulis Online.

a disturbing buzz



Above, Buzz has big helmet, short legs, long arms and chest area with set of controls at right.....



Above, Buzz has short arms, longer legs, smaller helmet, and different chest controls, at left. Judging from red spot, he is standing in same place.



Ground is relatively level in this area, and Buzz turned around for the second pose, while Neil walked to the other side to shoot the second pose...so why is the second pose so different? Notice especially the top view of the backpack, taken by a chest mounted camera. How did the camera on the chest shoot a top view of the backpack? With Armstrong taking both photos, why does one camera viewpoint seem higher than the other?

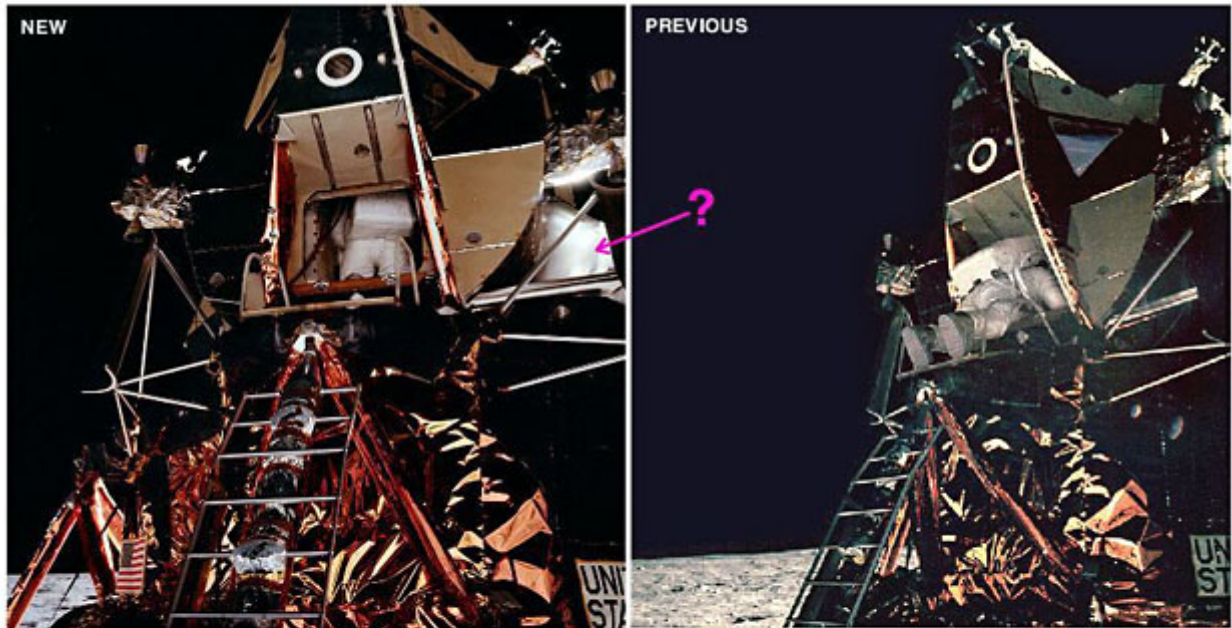


Editor's Note: The solar wind composition experiment (SWC)

consisted of a metal pole about 1.5 inches in diameter. This pole extended to about 5ft and was allegedly inserted into the lunar surface to a

depth of about 3ins (8cms). Compare with *Buzz height question* on previous page.

Anomalies in Buzz exit sequence



At left in a NEWLY released (July 2004) photo (as11-40-5862) compared to previously released photo at right (as11-40-5863). These are alleged to be CONSECUTIVE exposures ON THE SAME ROLL taken by Armstrong of Aldrin exiting the hatch of the LEM. There are numerous anomalies apparent, the most obvious of which is the appearance (or disappearance) of a bright piece of metal present at left but not at right. How many other anomalies are obvious to you?

” Editor's Note: Of course both these photographs have always been available to researchers, but originally they had to be requested by number. In fact all published Apollo photographs are in the public domain. There are numerous other anomalies in this exit and descending the ladder sequence, see also [Dark Moon: Apollo and the Whistle-Blowers.](#)



What's the difference?

These two new images appear identical except for a couple of very minor details which you can see. They are said to be consecutive exposures made by "Armstrong" of "Aldrin" descending from the LEM. These IDENTICAL LINES OF SIGHT CAN BE ACHIEVED ONLY USING A TRIPOD. But the alleged camera was a CHEST-MOUNTED Hasselblad attached to the "Armstrong" chest, and he was moving around, and his camera HAD NO VIEWFINDER. How did he manage to expose, wind film, and take next shot FROM EXACT SAME VIEWPOINT?



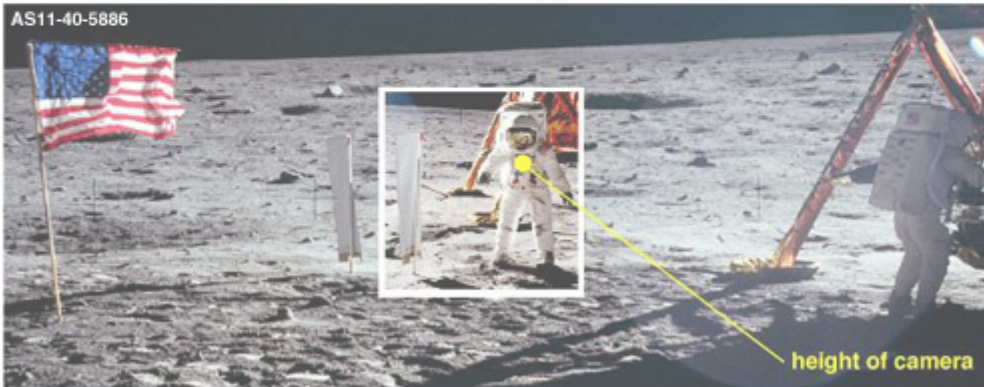
Editor's Comment: It should be noted that this study has used a cropped portion of images 5867 and 5868 to demonstrate the point being made. See also Apollo 12 exit from LM sequence: *Use of tripod on the Moon? 2.*

Camera height anomalies in Apollo 11

a matter of perspective



This distant shot from Apollo 11 shows the US flag flying high above the horizon, taken with a camera at about the same height as the flag. Note that the ground is very flat between the camera and the flag...**NO ELEVATED PLACE** from which to take another photo. But look at the photo below, taken from a closer location. The viewpoint **LOOKS DOWN** on the flag...but there is no elevated position from which to take such a photo with a chest-mounted camera. Note that the flag is mostly **BELOW** the horizon.



If the top photo is genuine, imagine how much higher viewpoint would be needed to lower the top of the flag nearly to the horizon.

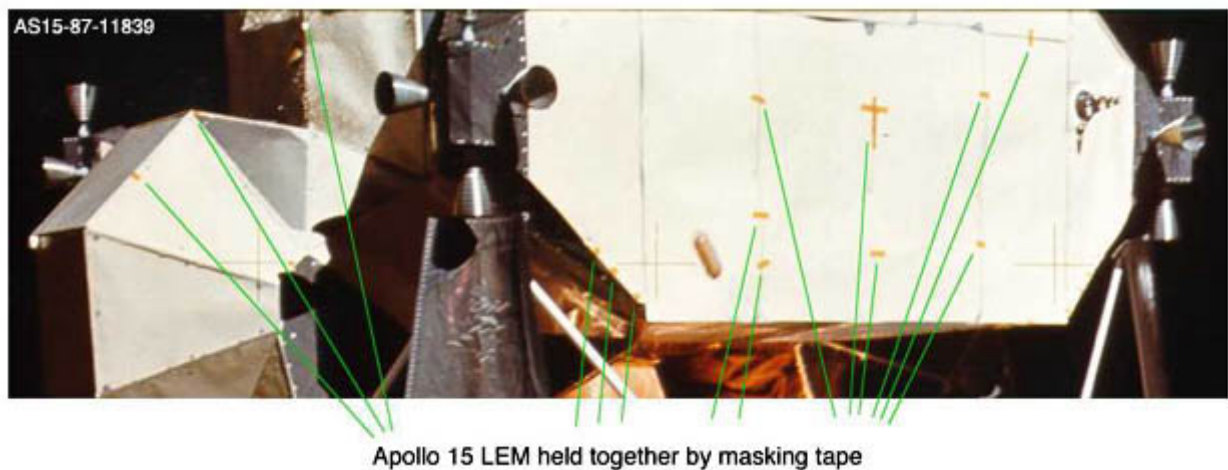
Is this the LM that really went to the Moon?

— — Close up of the Apollo 11 Eagle



” Editor's Note: This is a genuine Apollo 11 photograph, NASA file number AS11-40-5922, allegedly shot on the Moon. This picture was apparently taken just after a series of close ups of the LM's footpads. The adhesive tape used was more likely to have been a polyimide or Mylar”.

Adhesive tape used on Apollo 15



” Editor's Note: This is also a genuine NASA photograph, this time a close up of an Apollo 15 LM allegedly on the lunar surface. The adhesive tape may have been polyimide or Mylar”.

'Buzz' different in various images . . .

Check Aldrin's accouterments



White gloves,
antenna,
no wrist stripe,
high boots



Dark gray gloves,
no antenna,
no wrist stripe,
high boots



Dark gray gloves,
antenna?
black wrist stripe
high boots



White gloves,
no antenna,
right wrist not seen
no high boots



Dark gray gloves,
no antenna,
possible thin wrist stripe
high boots

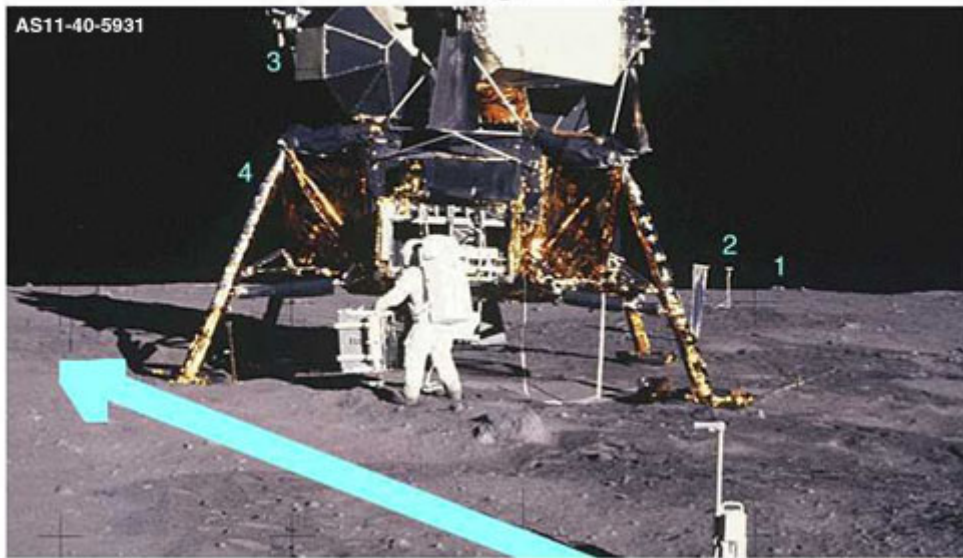


Dark gray gloves,
antenna,
possible wrist stripe,
high boots

” Editor's Note: Accouterments is the American spelling. The 'wrist stripe' is the strap of the Omega manually-wound watch. This watch was supplied by NASA to be worn for time keeping purposes during every

mission EVA. Each of these pictures was taken during the Apollo 11 EVA, and are from magazine number 40.

An incredible lighting mistake

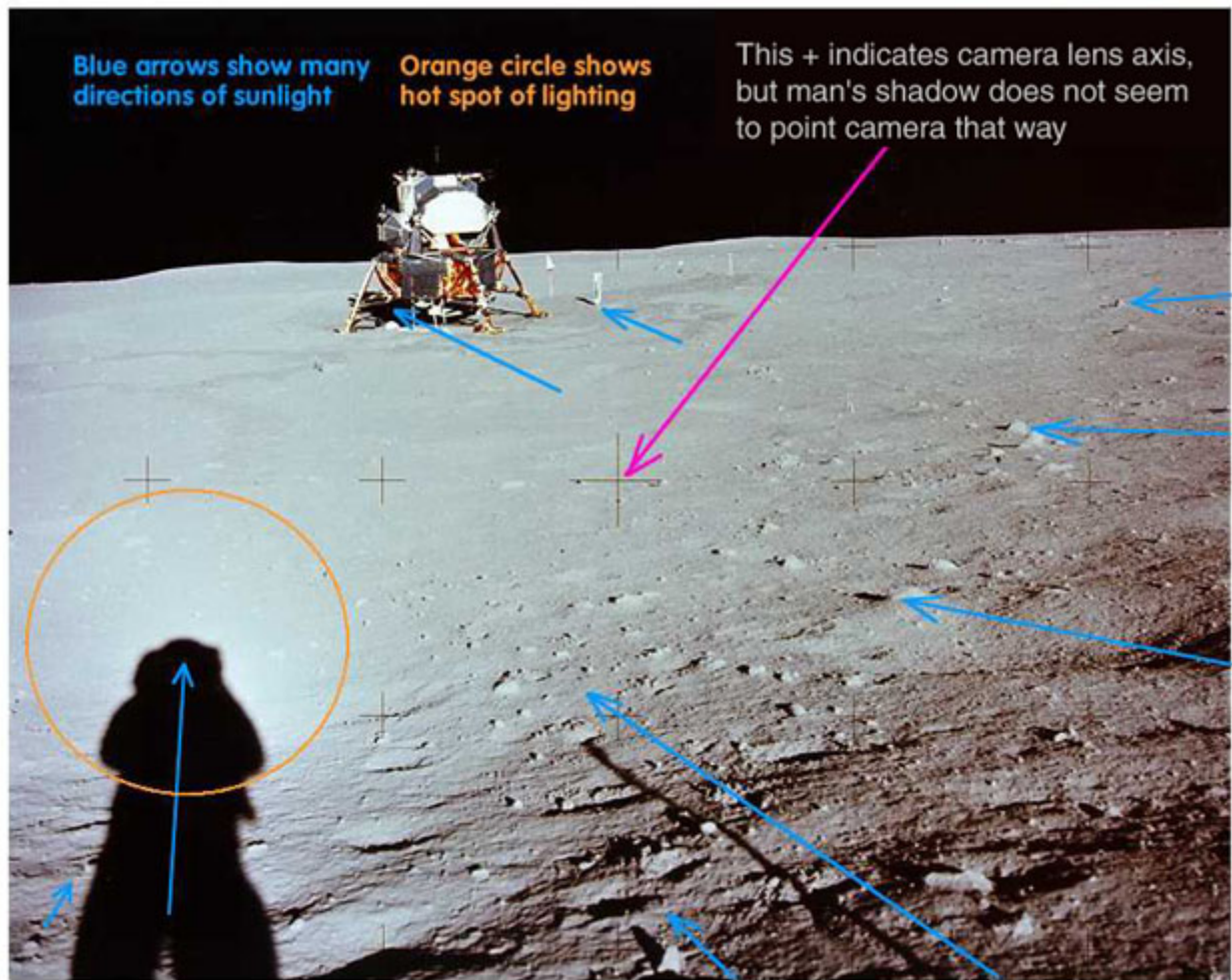


Common to both photos: 1--double rock; 2--remote camera; 3--side of polygon, in one picture in sunlight, in other picture not in sunlight; 4--same LEM leg.



The Apollo 11 lighting technicians made an incredible blunder lighting these two photos. Note the 4 marked common points in the photos. In the bottom photo, the **SHADOW OF THE LEM** (blue arrows), points directly at the remote camera and double rock. But in the top photo, the **REMOTE CAMERA** and **DOUBLE ROCK** ARE 90 DEGREES AWAY from the shadow direction!

Light from all sides



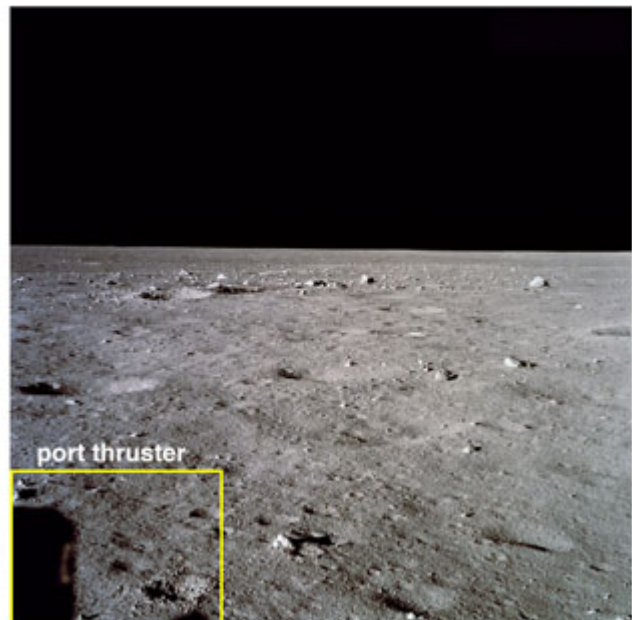
” Editor's Note: The anomalous 'halo' around the photographer's shadow is a recurring effect in many Apollo photographs.

Two different views



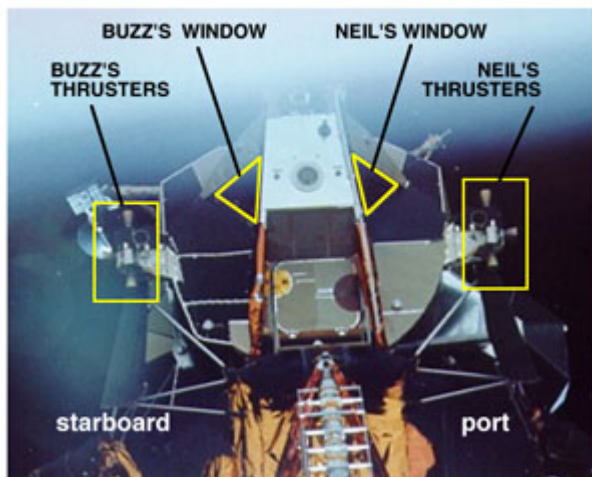
AS11-40-5847

Neil's thrusters are at the lower left. The foreground crater at the bottom of the image is about 10 meters in diameter. The righthand half of this crater is overlain by a younger, 12-meter crater.



AS11-37-5458

Right of AS11-37-5457. Numerous small rocks and craters can be seen between the LM and the lunar horizon. Looking due North. [This down-sun photo was taken out of Buzz's LM window prior to the EVA.]



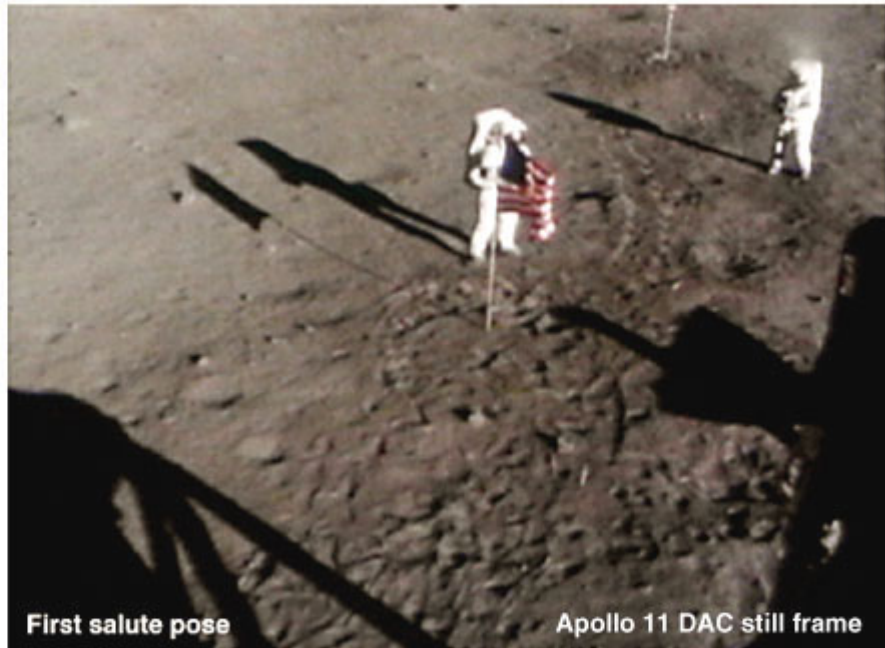
Out the same window?

The Eagle LEM (left) had two windows and two sets of jet thrusters. Apparently Buzz had the starboard window and thrusters and Neil had the portside window and thrusters (photo at left). NASA says the photo at upper left was taken from Neil's window, and they mention the portion of the thruster jet seen at lower left. The picture at upper right they say was made from Buzz's window WHICH HAS COMPLETELY DIFFERENT CRATERS AND ROCKS. But notice in the lower left corner it has the same jet thruster seen in the other photo. But this is IMPOSSIBLE, since any jet thrusters seen from Buzz's window must necessarily be seen in the opposite corner. Is this a subtle clue from a whistleblower?

” Editor's Comment: Jack White says the text accompanying each of the above photographs was written by the NASA operators of the Apollo Image Gallery. Dave Greer pointed out that the editor of the *Apollo Lunar Surface Journal*, Eric Jones, has acknowledged he made an error when stating that the image in question was taken from Neil Armstrong's window, rather than Buzz Aldrin's window, and has agreed to update the caption on the NASA web site accordingly (August 2006).

Eric Jones also mentioned that sometimes they would receive the occasional image that had been printed backwards. This was due to using scans from NASA photographic prints and there was always the possibility that a darkroom technician might accidentally print a photo backwards.

Buzz salute ends up on the cutting room floor



A movie camera in the window of the Eagle LEM recorded four flag salute photos by Buzz Aldrin taken by fellow astronaut Armstrong. But only the two seen above are in the extant record. What happened to the other two, seen in the movie film?



Apollo researcher Bart Sibrel sent me his DVD *Apollo 11 Monkey Business* with a request that I look at it and observe anything which I thought perhaps to be anomalous. This DVD contains, among other scenes, purported raw unedited film footage taken out of the Eagle starboard window of Aldrin and Armstrong planting the US flag (with great difficulty), and then Armstrong taking photos of Aldrin saluting the flag **TWICE, TWO DIFFERENT TIMES**. The trouble with this is that in the official extant photo record are only two photos of **ONE** of the scenes. Clearly the movie shows Buzz following posing directions and then saluting twice at each location. This raises the question...where are the missing photos?

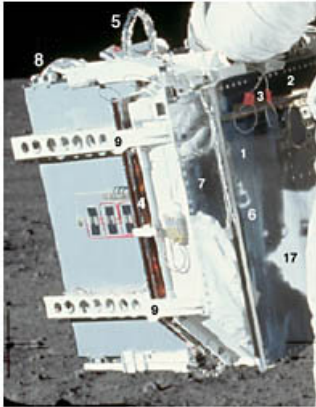
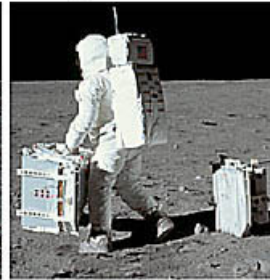
Whistle-blowers expose Apollo hoaxing

Buzz does a seismic experiment

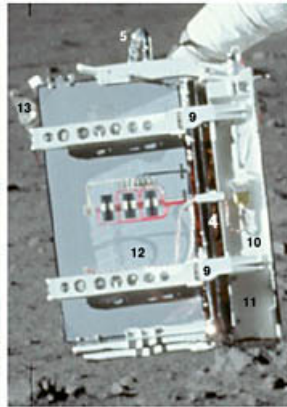
In Apollo 11 photos 40-5931, 40-5942, 40-5943, 40-5944, 40-5945, and 40-5946 "Aldrin" is depicted deploying the "seismic experiment package." He removes the equipment from the LEM stowage bay and carries it about 40 paces away to set it up. During his short walk, the large instrument he carries effortlessly (?) in his left hand mysteriously undergoes numerous noticeable but unexplainable changes. Could this be whistleblowing at work?



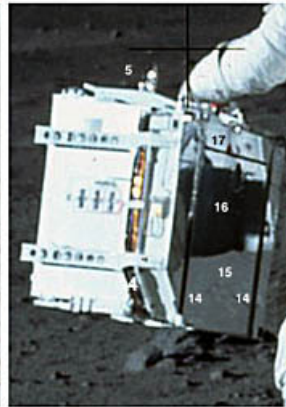
Find the anomalies below!



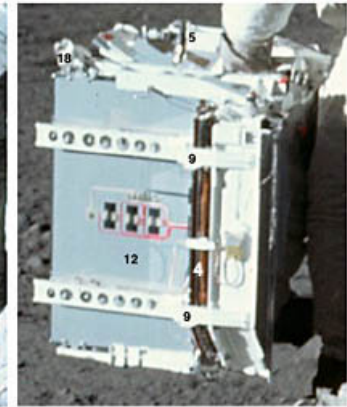
1. a shadow of "something" even though all sunlight is from the opposite direction, and cannot cast a shadow here.
2. a black perforated object which appears only in one photo.
3. two wire loops with red tags, not seen in other photos.
4. bundle of gold wires seen in all photos, but in different configurations.
5. plastic tube seen in all photos, but in different configurations.
6. a small wire loop seen in only one photo.
7. another black object with perforations.
8. curved object not in other photos.
9. round connector to strap, seen clearly in 3 photos.
17. sunlight, which cannot fall on the instrument, because sun is in opposite direction.



4. bundle of gold wires seen in all photos, but in different configurations.
5. plastic tube seen in all photos, but in different configurations.
9. round connector to strap, seen clearly in 3 photos.
10. panel extended from instrument.
11. shadow on panel from no apparent source.
12. shadows of wires which are not in photo.
13. object extending, not seen in other photos.



4. bundle of gold wires seen in all photos, but in different configurations.
5. plastic tube seen in all photos, but in different configurations.
9. round connector to strap, seen clearly in 3 photos, but not clearly in this one.
14. two black straps, seen only in this photo.
15. flat gray area which appears to be retouching.
16. dense black area which is unexplainable.
17. sunlight, which cannot be here, because "sun" is in opposite direction.



5. plastic tube seen in all photos, but in different configurations.
9. round connector to strap, seen clearly in three photos.
12. shadows of wires which are not in photo, but which are different than in the other photo.
18. object extending which is not seen in other photos.

All of these photos cannot represent the same object. This may present a very clear case of whistleblowing in action!

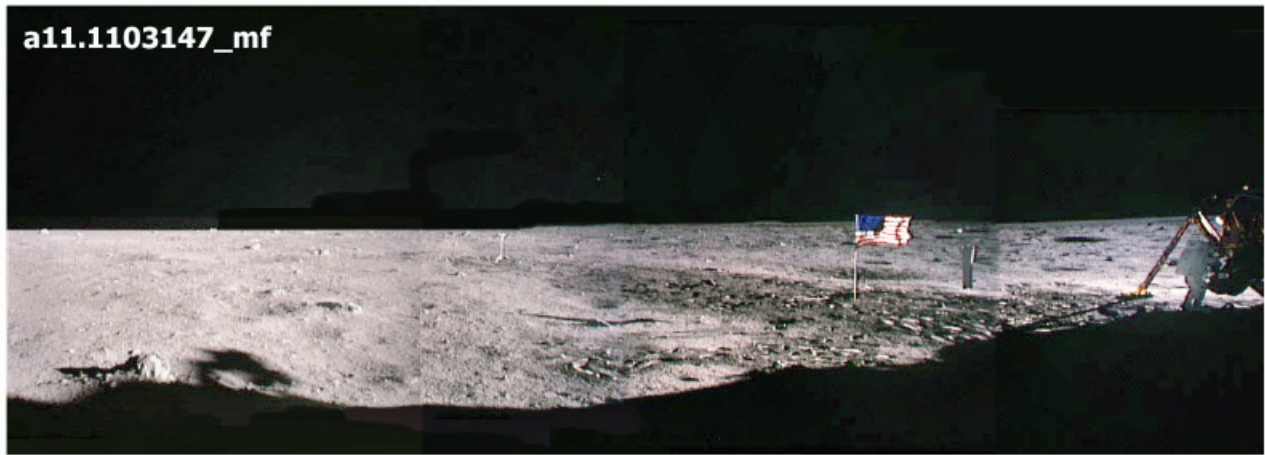
How can NASA explain these anomalies?



Editor's Comment: There is a strong probability that the anomalies in the continuity of these images were introduced DELIBERATELY – the work of whistle-blowing technicians, photographers and production people.

These changes could neither occur on their own, nor are they 'accidents'.

Please see [*Dark Moon: Apollo and the Whistle-Blowers*](#) for background and context.



Computer enhancement shows that NASA used artistic license to create fake Apollo panorama photos.



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Apollo Investigation

by Jack D White BA

Smile, you're on candid camera!

chapter 1



From Apollo Lunar Surface Journal:

109:55:50 QuickTime Video Clip

Neil takes the tripod-mounted television camera out to the surface where it can record astronaut activities from 18 metres northwest of the lunar module. He pauses to peer into a small crater on the way. Buzz comments to him on the scar in the ground made by the probe on the minus-Y (south) strut during landing.

110:02:53 QuickTime Video Clip

Television clip. Neil has just completed his television panorama and has fixed the camera in its final orientation southeast towards the lunar module. He goes to photograph Buzz erecting the solar wind experiment.

... the only mention of either Armstrong or Aldrin at the TV camera.

The Apollo Lunar Surface Journal is NASA's official documentation of every astronaut activity down to a fraction of a second. Much of the activity was recorded by the Data Acquisition Camera mounted in the starboard LEM window, and the Tripod Mounted TV Camera, seen above. The top photo is a Hasselblad image of the tripod camera, and the second photo shows Armstrong in a frame from the DAC camera carrying the tripod camera to a point 18 meters "northwest of the LEM"; he shoots a panorama with it, and "fixes the camera in its final orientation", and does not return to it.

continued next page

Smile, you're on candid camera!

chapter 2



With nobody operating the TV camera, how did it ...

Pan ? Tilt ? Reframe ? Zoom ?



Since the astronauts did not touch the stationary TV camera again, how is it possible for the unmanned camera taking the TV clips at left to pan, tilt, zoom, and reframe? The scene was NOT transmitted like these clips originally, so this treatment has to be the result of subsequent unnecessary misleading manipulation of images during post production. Was this done to make the scene more dramatic or interesting? This was "historic" TV footage, and altering it would be akin to altering the famed Zapruder film for more dramatic impact. Altering official documents is unacceptable. Or was it whistleblowing? Can other NASA photos be trusted if these simple images were manipulated? Also note the unexplained white rod next to the flag, not seen in other photos.

continued next page

All TV frame grabs are from six QuickTime clips, Apollo Lunar Surface Journal "Apollo 11 Video Library, EASEP Deployment and Close-out."

Smile, you're on candid camera!

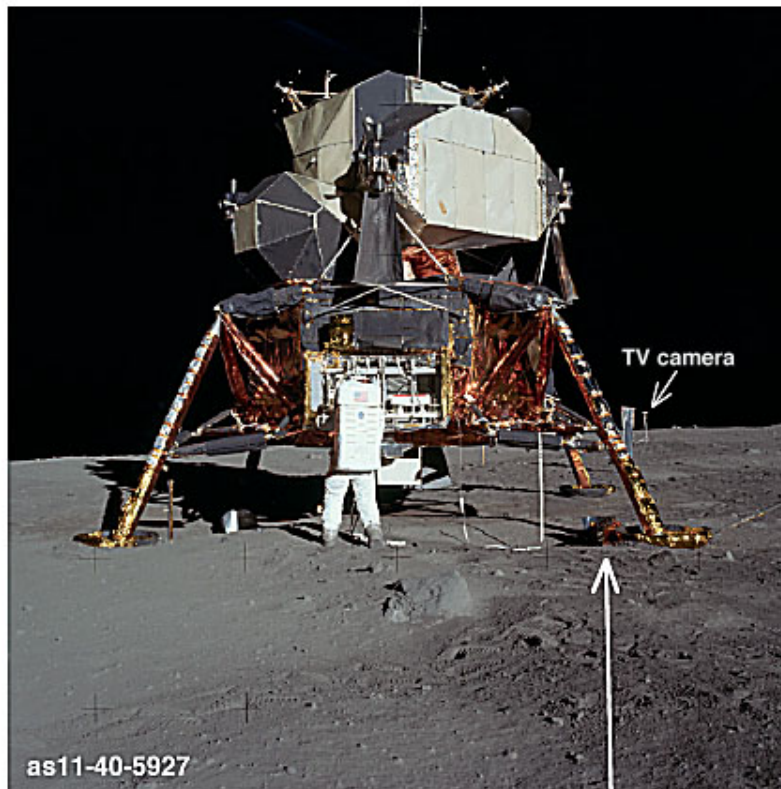
chapter 3



From ALSJ:

At this point, Neil gets the camera from Buzz in order to document the EASEP off-load and deployment. Neil has the camera for the rest of the EVA and takes 44 pictures before removing the magazine from the camera.

AS11-40-5927



Neil took this photo at about 110:53:38. Buzz is removing the passive seismometer from the lefthand compartment in the SEQ bay. The bay is between the east and south struts and has two doors: a vertical hinged door at Buzz's left and a horizontally hinged door which can be seen above the right side of the bay. Buzz pulled on a pulley-mounted tape to raise the latter door. The tape is visible to his right, draped over the support for the minus-Z (east strut). To the right of Buzz, and underneath the Descent Stage is a radiation barrier to protect the landing radar from the heat of the Descent Engine.

The TV frames at top show Buzz on the opposite side of the LEM deploying the EASEP experiment. At left is a Hasselblad photo showing him removing the experiment from the stowage compartment. But it also shows some very odd objects (arrow).

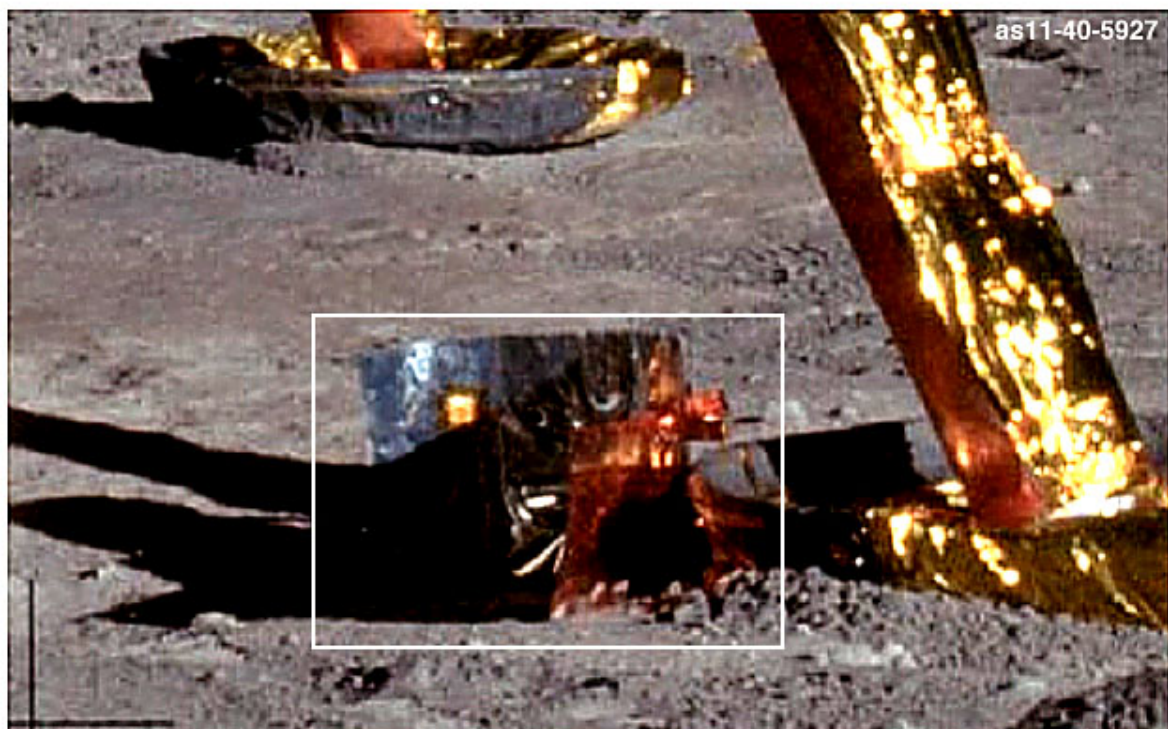
Mystery objects appear !

All TV frame grabs are from QuickTime clips, Apollo Lunar Surface Journal *Apollo Video Library, EASEP Deployment and Close-out.

continued next page

Smile, you're on candid camera!

chapter 4



Propped behind the landing pad on the Eagle LEM are two mysterious rectangular color images which appear to be some sort of printed pieces. The one in front has a red background with yellow "lettering". The shape in back has a yellow square on a blue background at left, and a pair of "eyes" at right which look strangely like "E.T."



continued next page

Smile, you're on candid camera!

chapter 5

What are these mystery objects ?

According to ALSJ:

AS11-40-5927 (OF300) (876k or 171k) 110:53:38. Neil now has the Hasselblad. Buzz is preparing to remove the passive seismometer from the lefthand compartment in the SEQ bay. The LRRR is in the righthand compartment. The bay is between the east and south struts and has two doors: a vertical hinged door at Buzz's left and a horizontally hinged door which can be seen above the right side of the bay. Buzz pulled on a pulley-mounted tape to raise the latter door. The tape is visible to his right, draped over the support for the minus-Z (east) strut. To the right of Buzz, and underneath the Descent Stage is a shield to protect the landing radar from the heat of the Descent Engine. Scan courtesy NASA Johnson.

Note the object next to the minus-Z (east) strut. As noted by Journal Contributor Markus Mehring, at the end of Buzz's transmission at 110:52:20 when he says "gradual sideways hops", we see him working at the SEQ Bay and discarding the object to his right. As noted above, the object ends up next to the minus-Z east strut. Contributor Paul Fjeld writes that the discarded object is "a small sheet of 5-mil, aluminized kapton with two little handles that covered the door-deployment tapes."

"...a small sheet of 5-mil aluminized kapton with two little handles..."!!!

THEY COULD HAVE CLAIMED IT WAS...

a rare red lunar octopus

...AND BEEN MORE CREDIBLE!



What are these objects in photo AS-11-40-5927 (taken at mission elapsed time of 110 hrs 53 mins 38 seconds, according to the Apollo Lunar Surface Journal)? The areas of concern are the colored shapes on the ground near the -z strut. At left, according to ALSJ contributor Markus Mehring, this item was discarded by Buzz Aldrin at 1 min 18 secs before the photo was taken and is, according to another journal contributor Paul Fjeld, "a small sheet of 5 mil aluminized kapton with two little handles that covered the door deployment tapes." If this is a sheet of aluminized kapton, why are there on this part of the image several well-defined color sections, including a dark framed yellow patch and a pair of eyes? Why would a piece of "kapton" have a blue section with an outlined yellow square, a brown section with a pair of eyes, and a red section with yellow markings? Is this a piece of whistle-blowing?



Two consecutive Apollo 11 photos

as11-40-5862



BLACK WINDOW

The two photos are from similar points of view. Reflected in the window at right is blackness.



as11-40-5863



BLUE WINDOW

At slightly different angle, window reflects blue, with black horizon line...but reflections should match.



SHINY "THING"

Bulbous shiny thing is behind the diagonal rod.



NO "THING"

Nothing is behind the diagonal rod except curved shadow.



PECULIAR DISTORTION

The US decal is in the lower corner of each photo, but seems distorted in one or the other, condensed here...



...OR NOT?

...and the type is more expanded here, even though at a sharper oblique angle.



Oddly, they can be made to match by computer stretching.

Two consecutive Apollo 11 photos

as11-40-5862

PAGE 2

as11-40-5863



**LITTLE
MAN,
BIG
DOOR**



**BIG
MAN,
LITTLE
DOOR**



IMPOSSIBLE LIGHTING !

A tiny kneeling man with no lower legs is seen with butt and tiny backpack at opening of Eagle egress hatch. Being this close to edge of door, his feet and legs should be sticking out of door. The bright lighting INSIDE the LEM is incredible, since it is alleged to be reflected from the lunar surface.

Based on the shadow on the backpack inside the door at left, the lighting is coming down from above...impossible if the light is reflected from the moon's surface! The "sun" is at the opposite side of the Eagle, so no direct sunlight falls on the scene, and no artificial light equipment was available on the moon.

...leading to the two-toned doors

as11-40-5862



PAGE 3

as11-40-5863



as11-40-5868



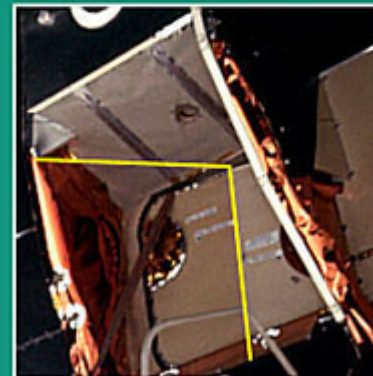
as11-40-5868 detail



CROSS-LIGHTING SHADOW ?

As an experienced photographer I saw at once what seemed to be a bane of photographers...a cross-shadow from studio FILL LIGHTING (yellow lines at right). In studio photography such as used for the Apollo photos, many lights (mostly diffused) must be used to achieve even lighting, especially in dark shadowed areas like this. When I published this impression, an Apollo apollohist pointed out that the LEM door was painted in TWO tones of gray.

as11-40-5868 detail



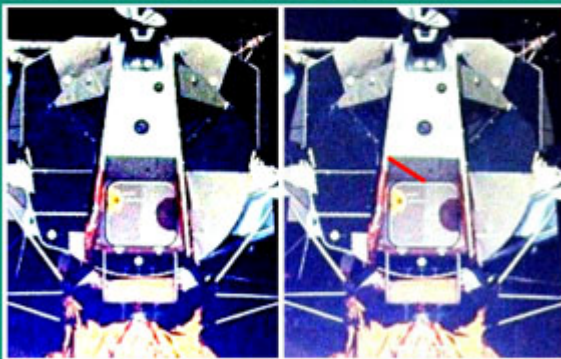
Investigating the two-tone door

PAGE 4

Apollo 11 claims that the egress door was painted two vertical shades of gray I found to be incredible. Everything is done for a reason. "Looks" were not a feature of the ugly LEM design. Esthetic features are found nowhere else in the Apollo program. And by astonishing coincidence, the shadow on the "ceiling" falls exactly at the top of the color change. I decided to investigate other photos showing the door on the Eagle as well as LEMs from other missions.

I found that many other Apollo 11 LEM photos all showed the two-tone door. But in another amazing coincidence, all show the same cross-lighting shadow across the "ceiling", joining the top of the egress door at the same point. At right is a typical example. Even without enhancement, the cross shadow can be seen. At bottom I have enhanced and enlarged the image so that the shadow is more obvious (white arrow).

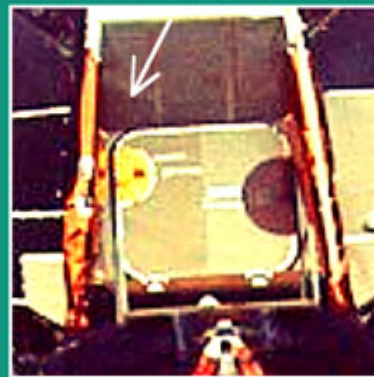
Below. as11-44-6598, when lightened, shows the same cross shadow (red line).



as11-40-5868 detail



as11-44-6574



Investigating the two-tone door

PAGE 5

switching sides

as11-40-5868 detail



As previously shown, the darker tone on the door of the Apollo 11 LEM was on the left-hand side.

as12-46-6728



This detail enhanced from a very dark photo from Apollo 12 shows the dark tone on the right-hand side.

no two-tone door but rainbow and fake reticule

A search of all Apollo 14 photos found only one with a clear view of the door, and it is NOT painted in two tones.

as 14-66-9306 detail



But it has two improbable anomalies... an optical "rainbow" prismatic reflection of unknown cause, and a FAKE crosshair added by a darkroom overlay (note the shadow, impossible to do "in-camera").



...leading to the two-toned doors

PAGE 6

Imagine Apollo 15 going all the way to the moon and not taking any photos of the front of the LEM, astronauts descending ladder, nothing except a few shots at great distance. No photos exist of the door !

Apollo 15, though exposing 1021 images, did not take a single photo of the front of the LEM. Why?

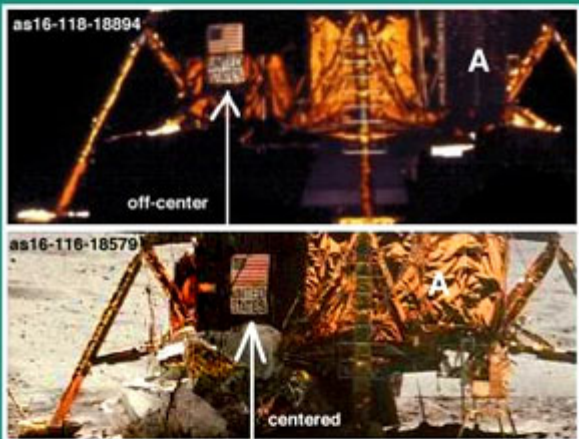
Apollo 15 was the first mission to carry a lunar rover (LRV). But no photos exist of it being unloaded or equipped. Why?

as16-116-18579



Apollo 16 has an unremarkable door. No two-toned paint job, no shadow from cross-lighting, no rainbow. But this frontal photo of the LEM shows something else remarkable, at right.

A REMARKABLE TRANSFORMATION



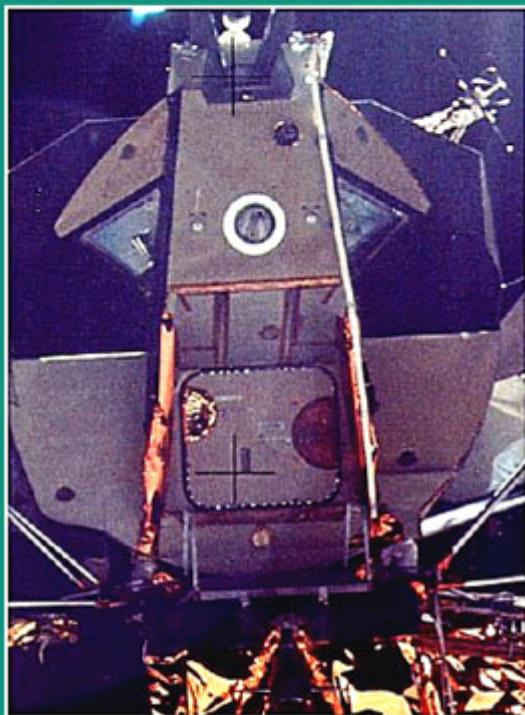
In orbit (top) and on surface (bottom) the Apollo 16 LEM underwent changes. The decals are in different locations, and the US decal changes from being on top of the gold foil to underneath. In orbit "A" allegedly is the folded up LRV, but on surface it is covered in foil. Below, the undisturbed soil shows LRV was not unloaded in that vicinity.



Different cross shadow on 17 ?

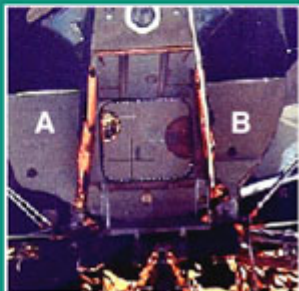
PAGE 7

as17-140-21370 detail

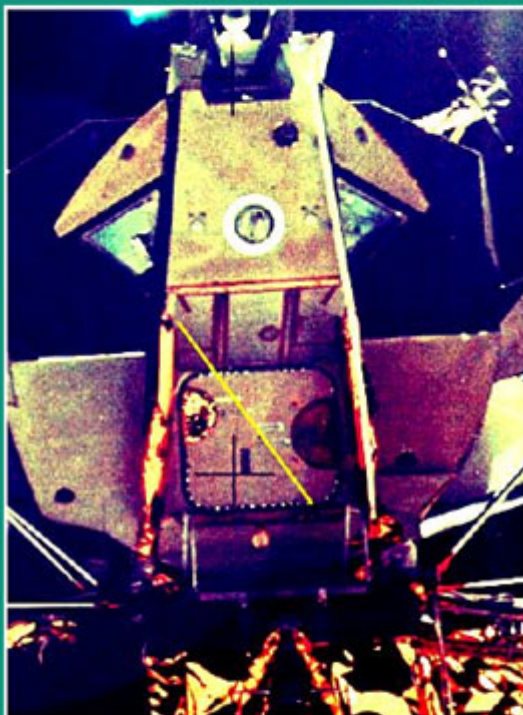


At first glance the egress door of the Apollo 17 LEM appears to be a single tone of gray. However, a slight increase in contrast and brightness seems to show a faint diagonal shadow.

Lighting the multi-surfaced LEM was a photographers' nightmare. On 17, they finally got "A" and "B" surface lighting done correctly.



as17-140-21370 enhanced



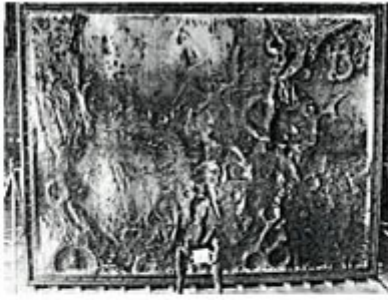
Changing the intensity of the RGB color levels brings out a noticeable tonal difference in the shadow (yellow line), seeming to verify a probable diagonal shadow across the door, different from the one on Apollo 11.



Compare detail of as11-44-6574 with as17-140-21370. Black area "A" should be same gray as area "B". This is the result of bad lighting.

[Next Study](#)





Were lunar aerial surface photos made using large scale models?



If Apollo flights did not go to the moon, how were some of the photos made? Looks like they used highly accurate plaster of Paris scale models, as seen here.



Editor's Note: These images originally appeared on [apolloreality](http://apolloreality.com) and are obviously from various sources. There is no way of knowing whether the moon models depicted here were those actually used to simulate Apollo aerial imagery. However, views of the LM flying over the lunar surface are questionable (see later study *Apollo 16 LEM retouched*). Therefore models like these would have been required for the purposes of creating faked still photographs and film animations.

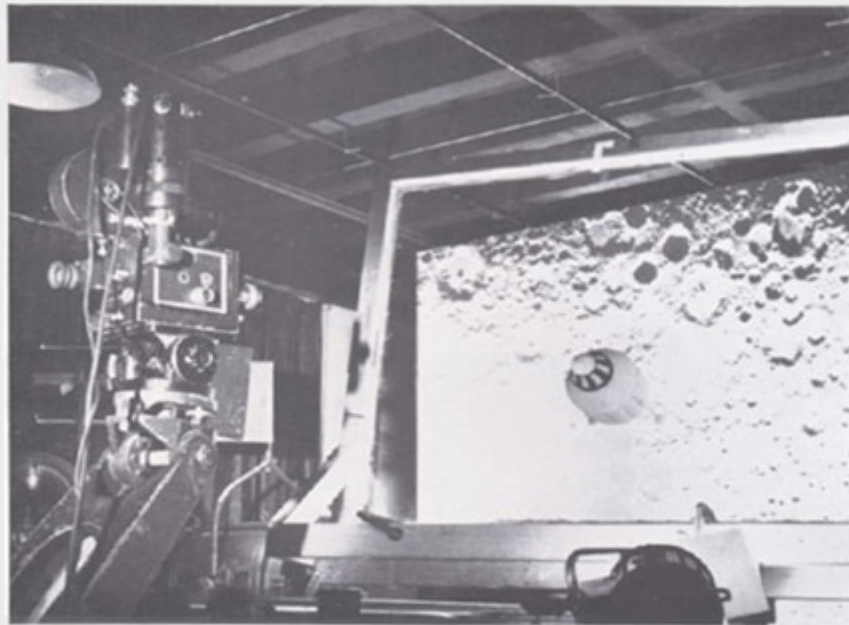
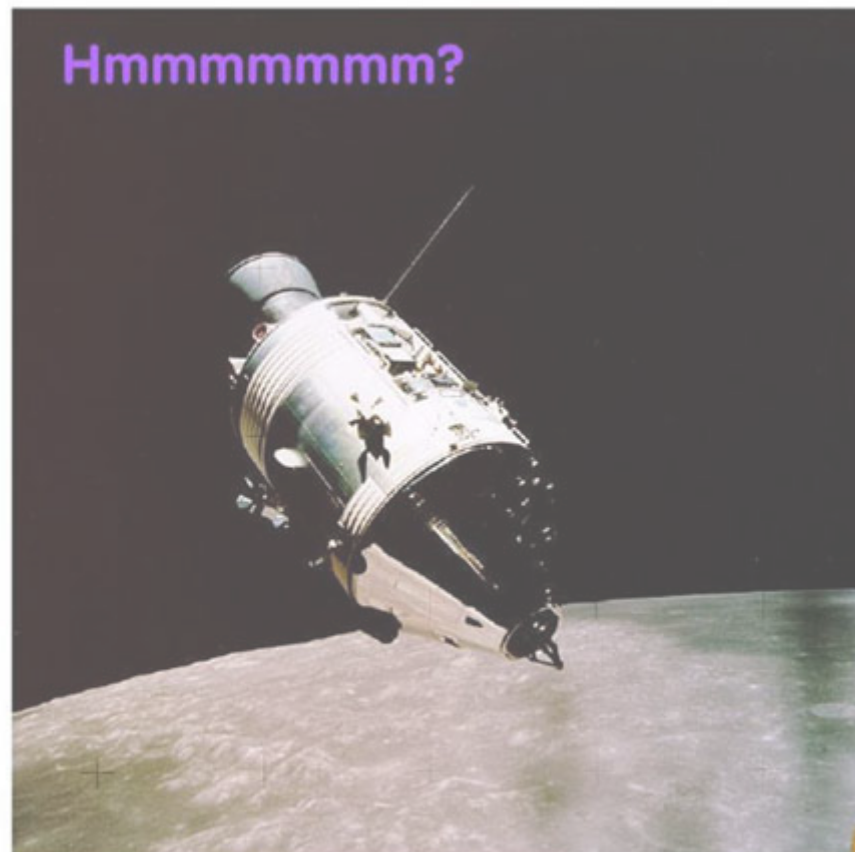


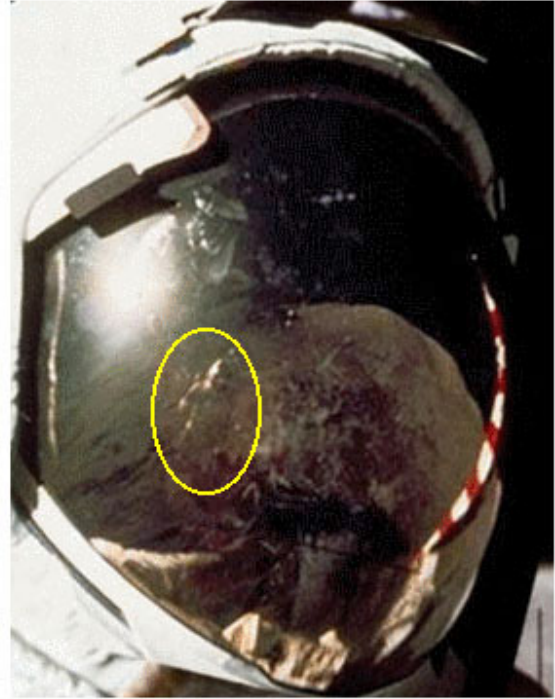
Fig. 156. Another type of hanging miniature. The model space vehicle is attached to a sheet of glass and photographed against a photo-mural of the moon's surface. (*National Film Board of Canada.*)



Convex mirrors comparison



Convex mirror mounted near ceiling of bookstore depicts SIDE VIEW of man across the room.



Convex mirror surface of visor of astronaut depicts a tiny runt sized TOP VIEW of photographer shooting the picture. Though standing on the flat moon surface just a few feet away, his image is reflected in the visor as if he is well below the visor, and we look down on his head and shoulders.

Why astronaut shadows are anomalous

Previous shadow study revised to simplify for debunkers



NASA PARAMETERS:

1. Camera fastened to chest, pointing straight ahead.
2. No viewfinder, body must point in direction of photo.
3. Internal central crosshair establishes lens axis (dot).
4. Cameraman must point camera toward yellow dot.
5. Because the camera is fastened to the chest, it must be directly above the feet.
6. Therefore, HIS FEET MUST BE ON A LINE TO THE LENS AXIS, or the bottom center of the photo.
7. Any shadow of the photographer must lie on an axis which if extended LEADS TO HIS FEET. (blue line)

No study here has attracted as many "debunkers" as the study of Apollo photographer shadows which has been SIMPLIFIED below. A preface example at left below typifies the misguided attempts to discredit.



Many think that because they have a camera they can show that the premise of a photographer not being able to stand beside his own shadow is incorrect because they can take such a photo. Some are sincere, some are NASA provocateurs. The reason they are all wrong is that they are not using the correct parameters set by Apollo photos.

DEBUNKER PHOTO DEBUNKED:

1. Camera is not fastened to chest, but held in air by right shoulder and pointed toward white dot at an angle, NOT STRAIGHT AHEAD; 2. Camera is digital rectangular format, not SQUARE format; 3. Axis of shadow is TOWARD the center of the photo (blue line), not away as photo at left.

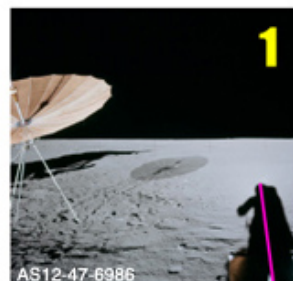
BELOW: THE ORIGINAL SHADOW STUDY GREATLY SIMPLIFIED

The laws of physics, anatomy and common sense say that a standing person's feet are directly under his head; with the camera centered under the head, the camera is directly above the feet, so if the camera is pointed straight ahead, the lens axis (center of photo) will coincide with the feet of the photographer. Any shadow of the photographer MUST lead to his feet, therefore must point toward the bottom center of the UNCROPPED photo.



Incorrect

axis of shadow must point to bottom center



Incorrect

axis of shadow must point to bottom center

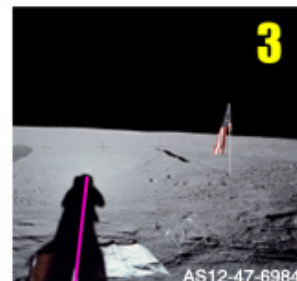


Correct: when light is behind photographer, his shadow MUST go to bottom center where his feet are !



Incorrect

axis of shadow must point to bottom center



Incorrect

axis of shadow must point to bottom center

Note that images 1, 2 and 3 are a sequence taken by a photographer in the same location. His shadow should point the same direction in all three photos, but instead in 1 it points toward the dish at left, and in 3 it points toward the flag at right. Merely panning the camera would not cause this effect.

Conclusion: Incorrect images such as above have been cropped from a larger image!

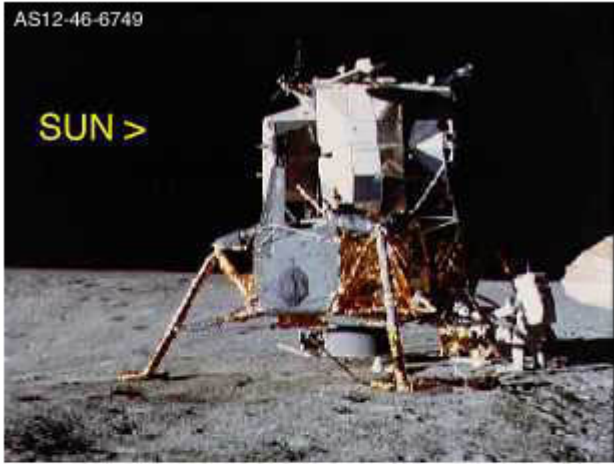
” Editor's Note: This concise, well-presented conclusion must put into serious doubt the authenticity of these Apollo photographs. And then by implication, the authenticity of the entire Apollo photographic record – no doubt fulfilling the intentions of those whistle-blowers involved.

Thanks to Dave Greer for highlighting that fact that the previous version of this study required clarification.

'Sunlight' swaps sides during Apollo 12

AS12-46-6749

SUN >



Apollo 12: the sun moves
and the LEM moves; the flag
and the dish do not.

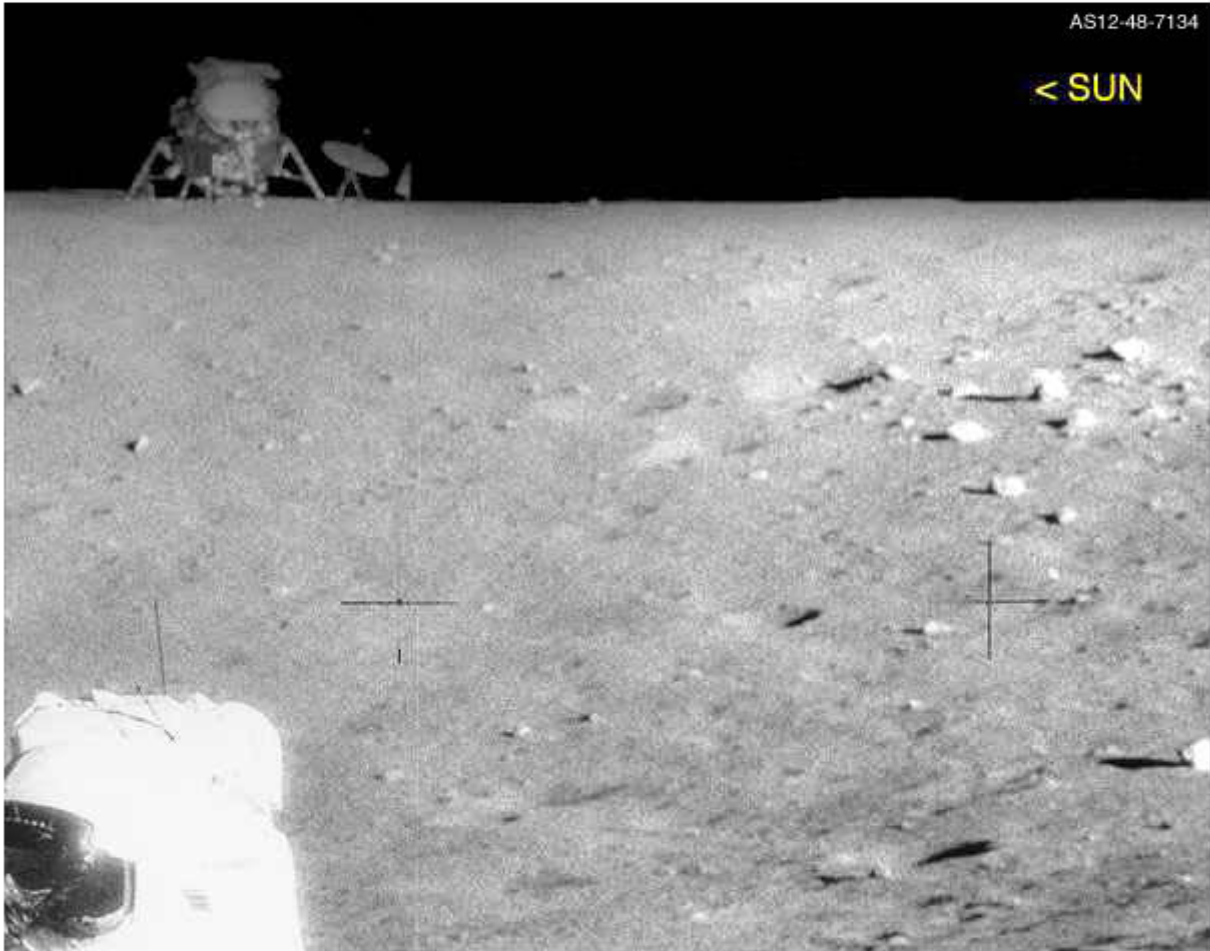
AS12-47-6897

SUN >



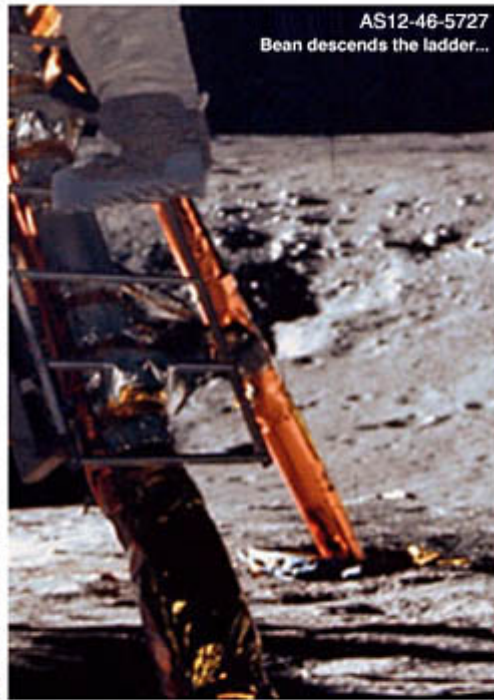
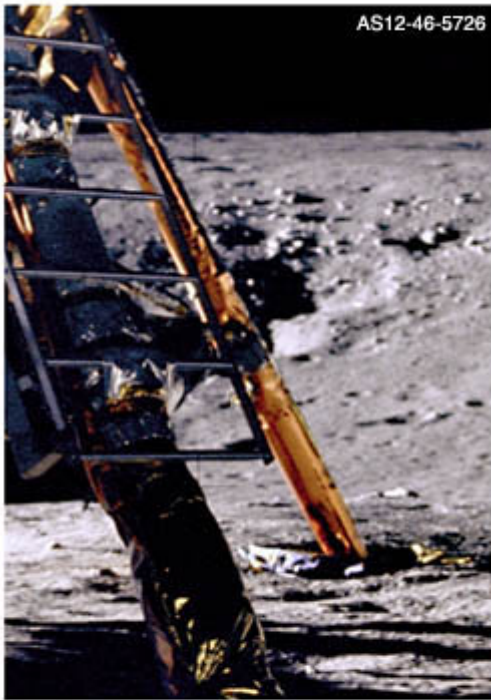
AS12-48-7134

< SUN



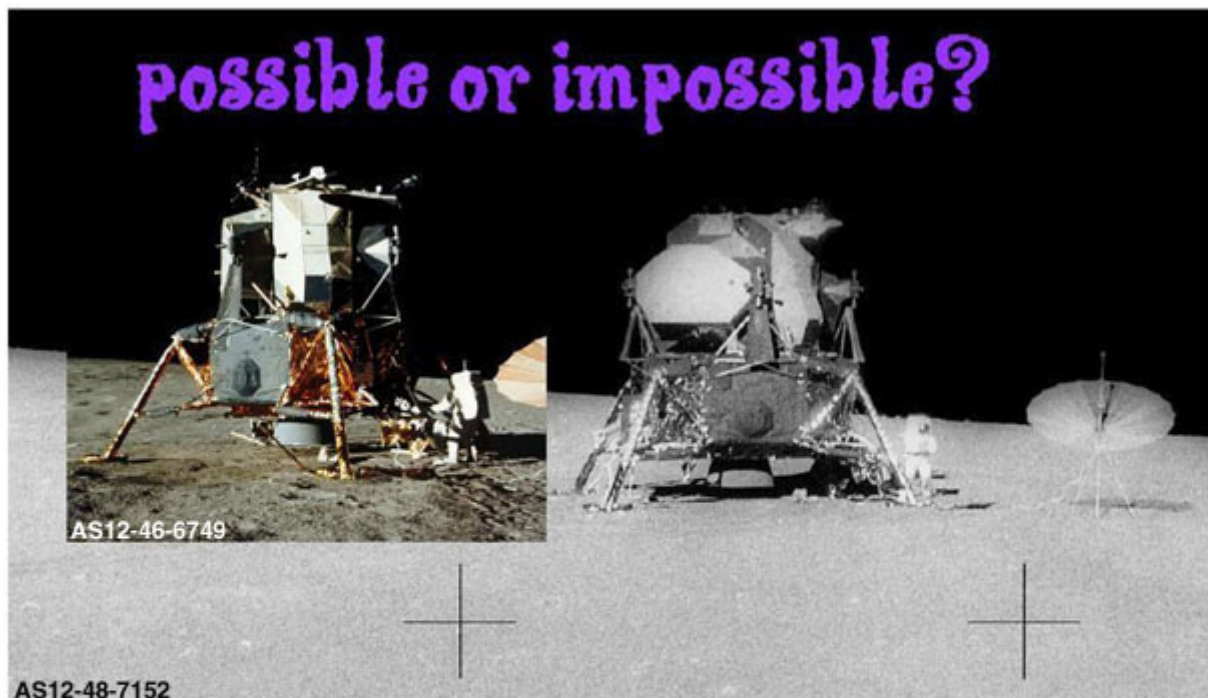
Apollo 12 LEM sits on edge of crater. In top 2 photos the sunlight is from the left. In the bottom photo, taken from down in the crater, the LEM, dish and flag are in the same positions, but the sunlight is now from the right, and the LEM has turned 90 degrees from the top position. Impossible!

Use of tripod on the Moon? 2

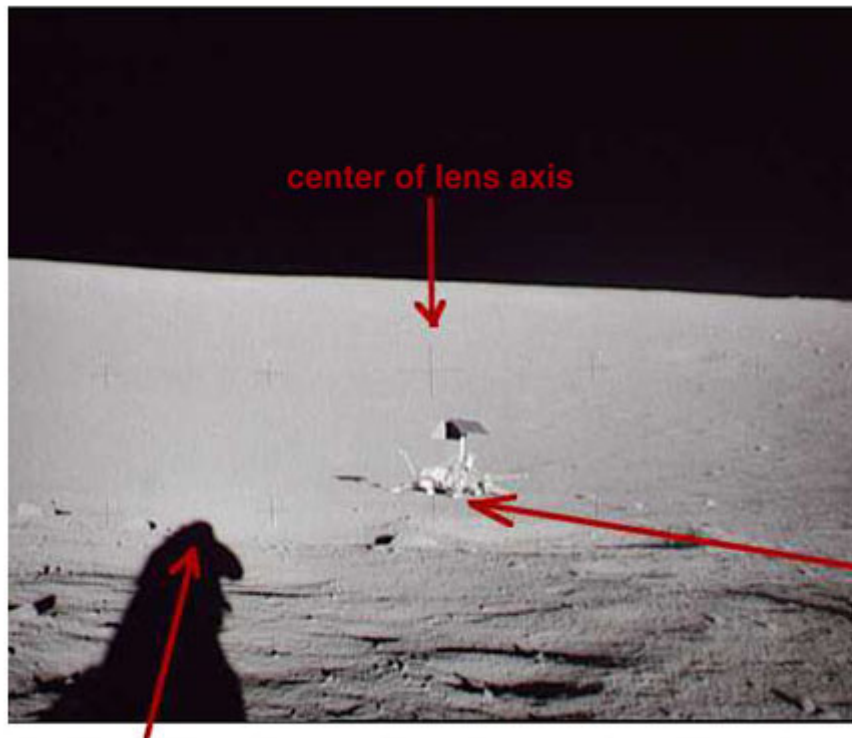


... camera does not move !

This is clearly impossible. Using a chest-mounted camera, Conrad photographs Bean coming down the ladder. These two consecutive cropped photos show an IDENTICAL line of sight. The only way this is possible is if the camera was on a tripod.

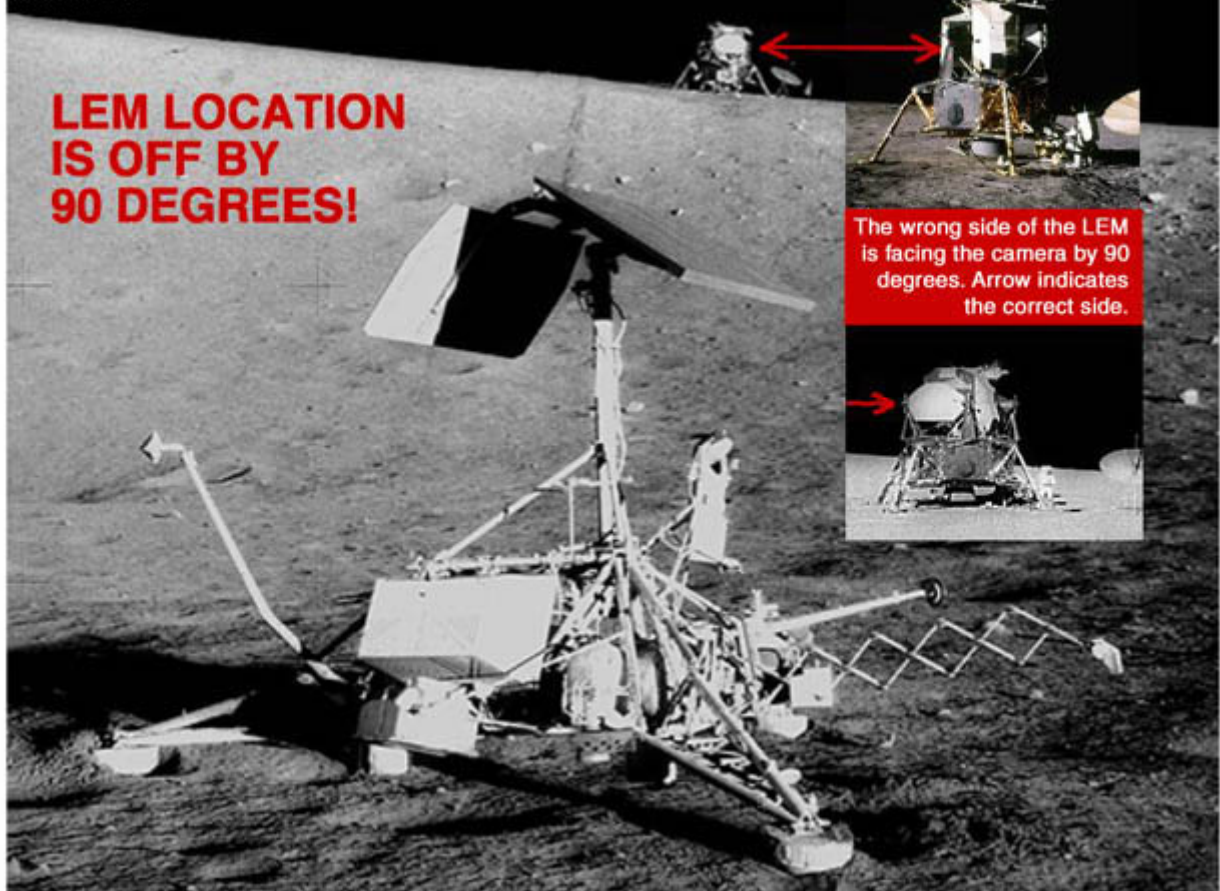


Here are two views of the Apollo 12 LEM from approximately the same viewpoint. In nearly the same locations are the antenna dish, the astronaut, the two closest legs of the LEM, the round zippered equipment hatch, and the forward rocket thrusters. The shadows point the same direction to the right...but notice the difference in shadows under the LEM. In the color photo, there are NO SHADOWS comparable to the b/w photo, and the lighting on the jet bell is different. What is totally inconsistent is the upper portion of the LEM, which is turned about 90 degrees differently, with the octagonal back of the LEM pointing in different directions.



direction of sunlight casting shadow of photographer

AS12-48-7100

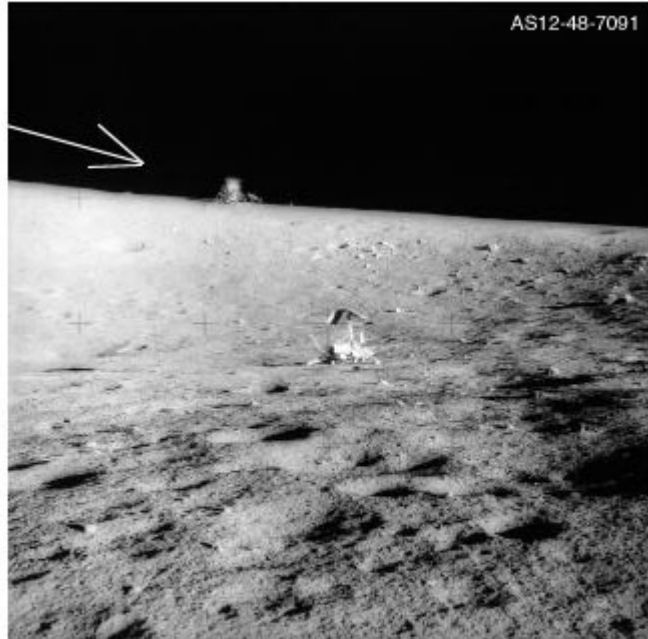
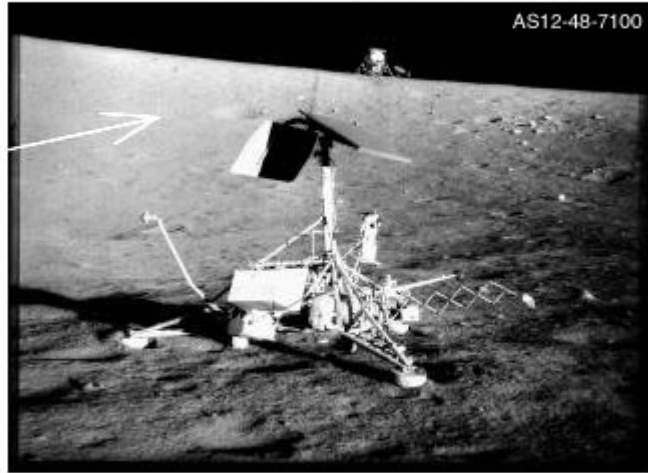
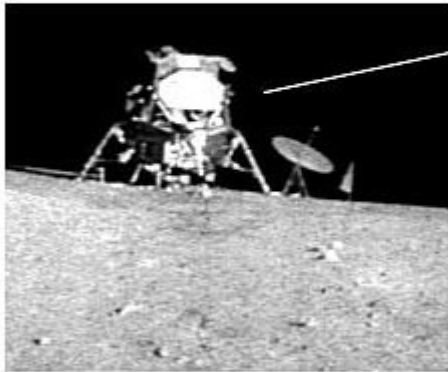


AS12-46-6749

**LEM LOCATION
IS OFF BY
90 DEGREES!**

The wrong side of the LEM
is facing the camera by 90
degrees. Arrow indicates
the correct side.

2 mutually exclusive views



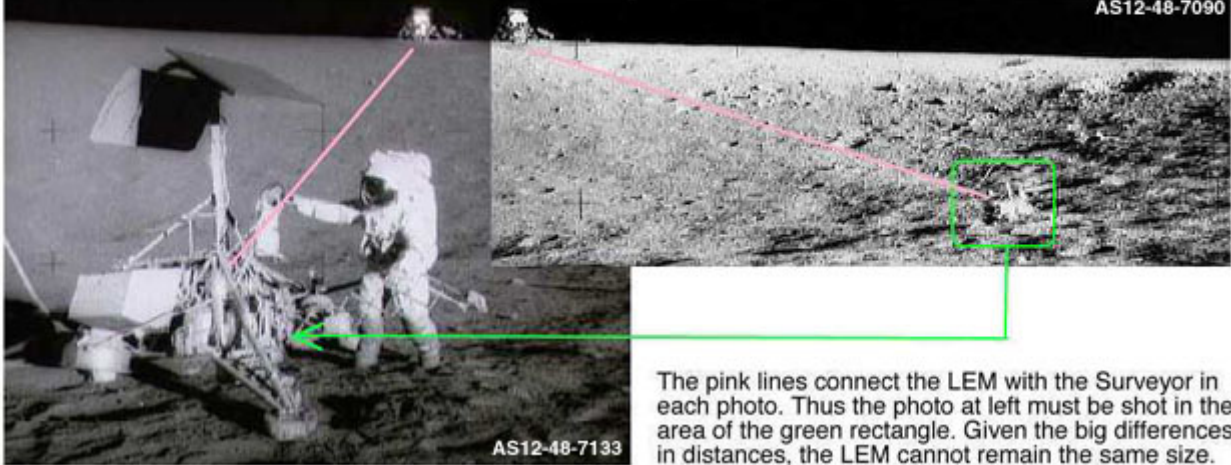
The two photos at right appear to be mutually exclusive. From a considerable distance away, the Surveyor at bottom is almost identical to the closeup at top. Photographically, moving about 50 feet closer to the Surveyor should increase the size of the LEM on the horizon...but it stays the same size. Also, focusing on the nearby Surveyor (it is in very sharp focus) by the rules of photography should throw the background out of focus, but it is virtually as sharp as the foreground.

Identical lunar module – different scales

The distant LEM appears to be identical in these 2 photos from Apollo 12. How can this be when the lines of sight are at almost right angles to each other?



AS12-48-7090



The pink lines connect the LEM with the Surveyor in each photo. Thus the photo at left must be shot in the area of the green rectangle. Given the big differences in distances, the LEM cannot remain the same size.

One more for the road!

In the darkness of the photo at bottom, I noticed some gray shapes on the horizon, and so applied some computer enhancements, including color inversion, high contrast, magic wand selection and application of pseudocolor to bring out detail in the gray shapes. The two shapes in the darkness at right appear to be a truck and a LEM built to a larger scale than the LEM at left. I theorize that the truck and extra LEM were in the background and not lighted, but showed up dimly. They were supposed to be blacked in by a retouch artist, but on this one print, the artist failed to black in the "sky". The truck likely was for moving the LEMs around.



Editor's Note: See also later study on this finding: *Wrecker on the Moon?*

Suspect Surveyor III in shadow



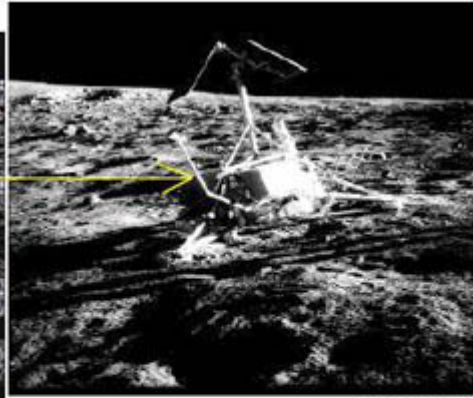
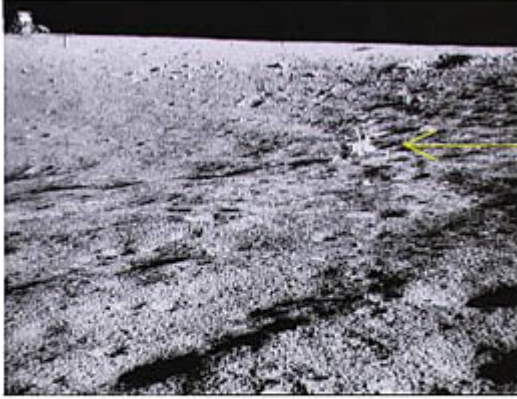
Apollo 12 landed on the rim of a crater within a short walk of Surveyor III. Photos taken from the Surveyor looking toward the LEM show the scene in bright sunlight. But this view, looking the other direction, shows the crater in deep shadow. Which was it? And why are there NO PHOTOS looking toward the Surveyor from this direction in bright sunlight, as would be expected.



Editor's Note: The deep gloom of the crater in the lower picture is totally inconsistent with the upper photo, In addition, there is lens flare in the color picture which is very unusual as a result of side lighting. Moreover, it is highly unusual to see a perfectly circular lens flare – see also later study *NASA do(o)med? Look in the sky* Chapter 7.

Another miniature stage set?

AS12-48-7090



AS12-48-1122

These two Apollo 12 photos cannot photographically both be genuine. The crater at top is obviously the same, yet in one photo the "Surveyor" is TINY and in the other HUGE, yet the CRATER REMAINS THE SAME SIZE. Laws of perspective do not work this way. I believe that all "photos of Surveyor III" were staged with various sized scale models on a miniature stage set.

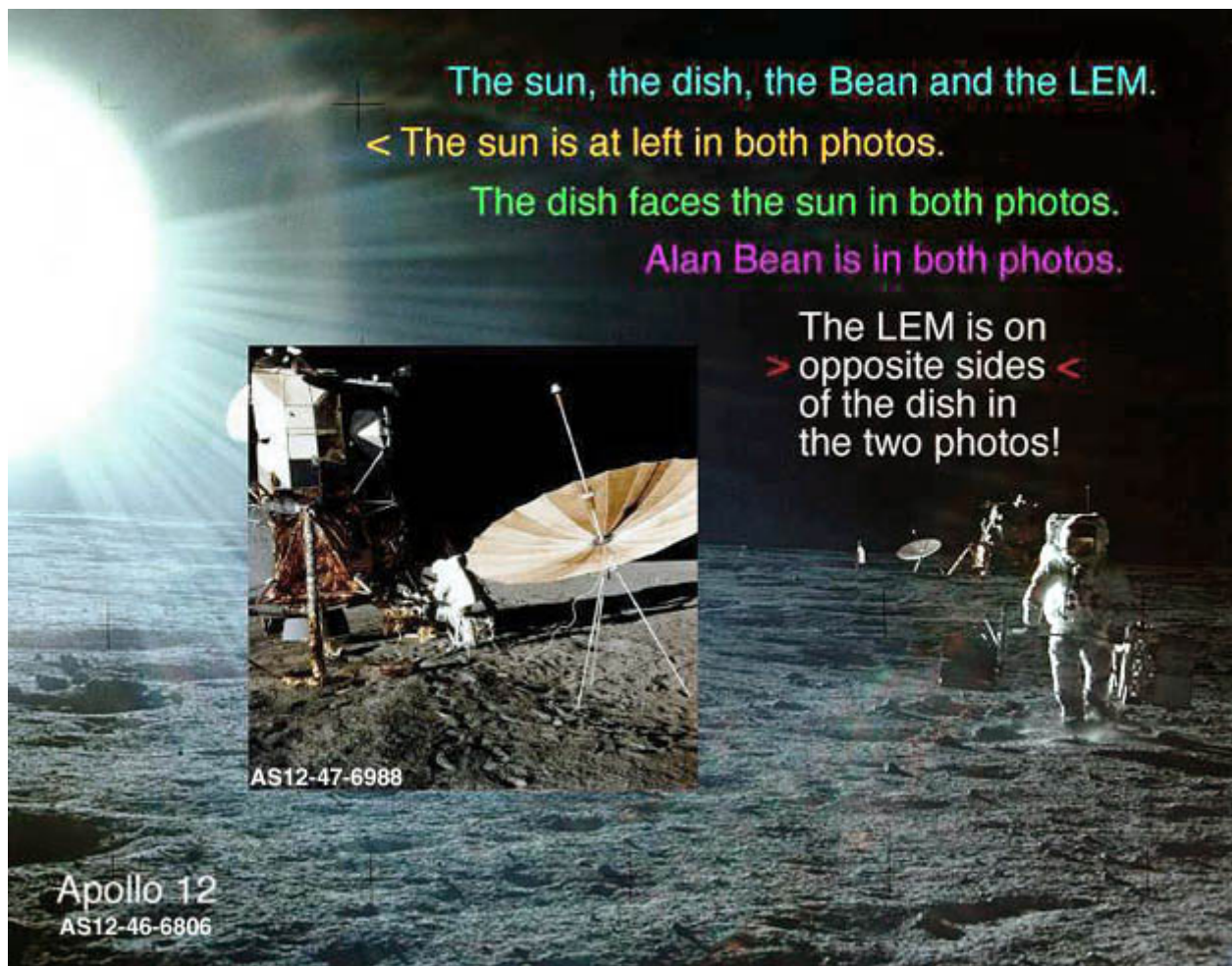
✓ Saved

https://www.aulis.com/jackstudies_5.htm

🕒 4 min read

Apollo Investigation. Jack White's Apollo Studies 5 by Jack D White BA. LM and dish change sides. Aulis Online.

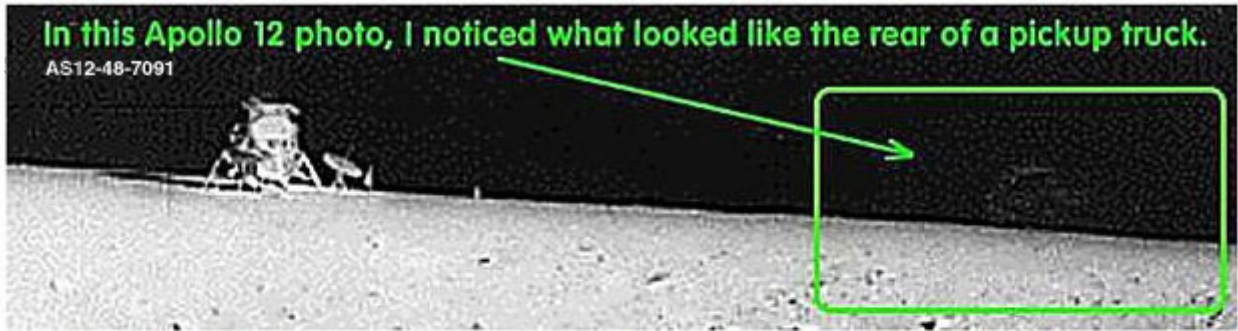
LM and dish change sides



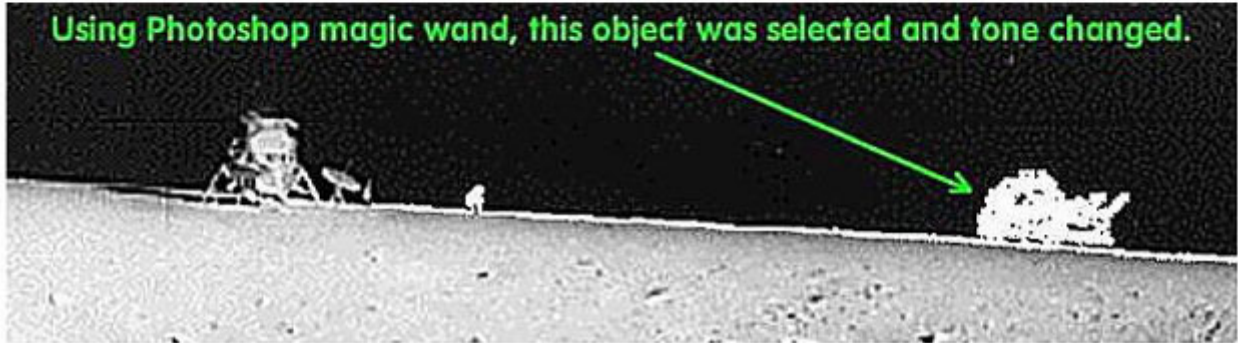
Wrecker on the Moon?

✓ In this Apollo 12 photo, I noticed what looked like the rear of a pickup truck.

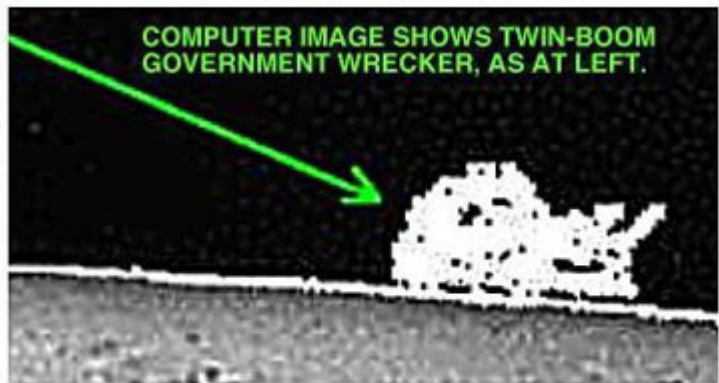
AS12-48-7091



Using Photoshop magic wand, this object was selected and tone changed.



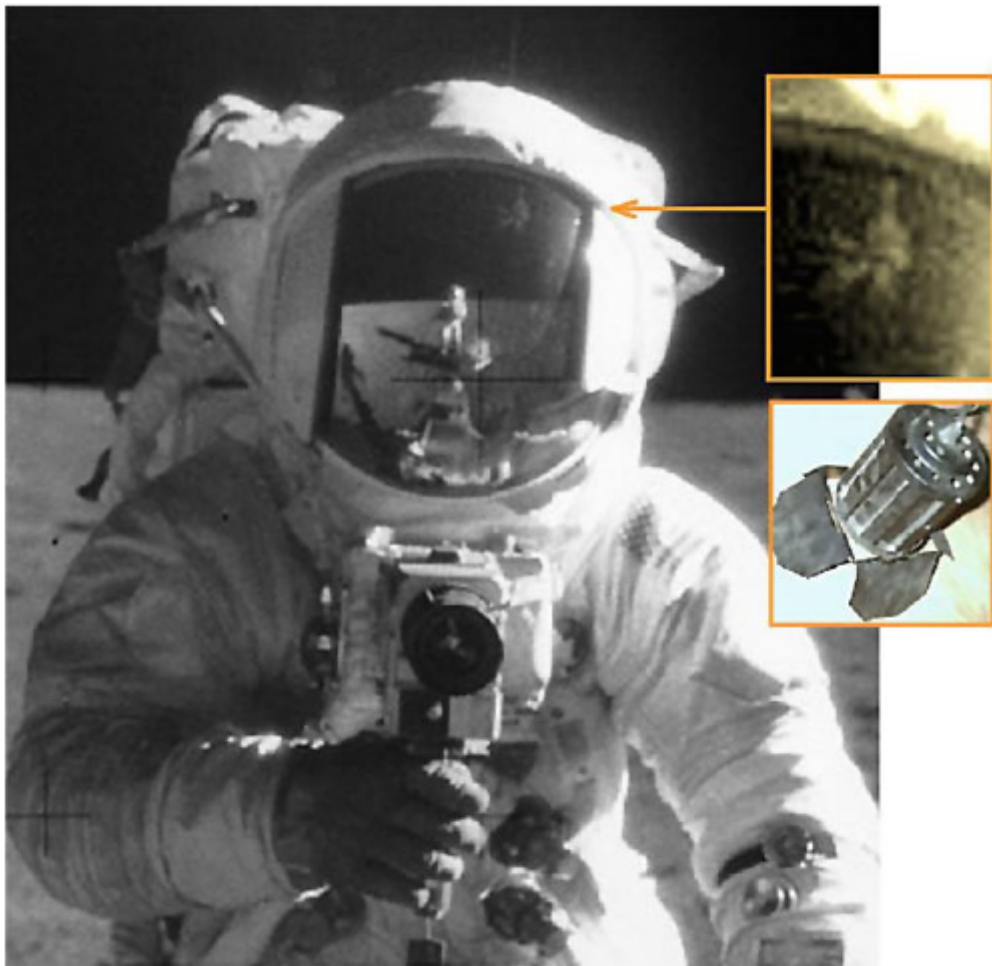
COMPUTER IMAGE SHOWS TWIN-BOOM GOVERNMENT WRECKER, AS AT LEFT.



The Photoshop® MagicWand enhancement made the image seem to be a twin-boom wrecker instead of a pickup truck. The enhancement is completely done by the computer program, which selects all tones of the same value and changes their color (to white here). There is no doubt that the image is a real object, not an artifact. It may have been a vehicle used on the moonset to transport LEMs and LRVs. An internet search found a US government vehicle at left which looks very similar. There were no wreckers on the moon.

” Editor's Note: This study follows on Jack White's previous analysis of this image titled: *One more for the road*.

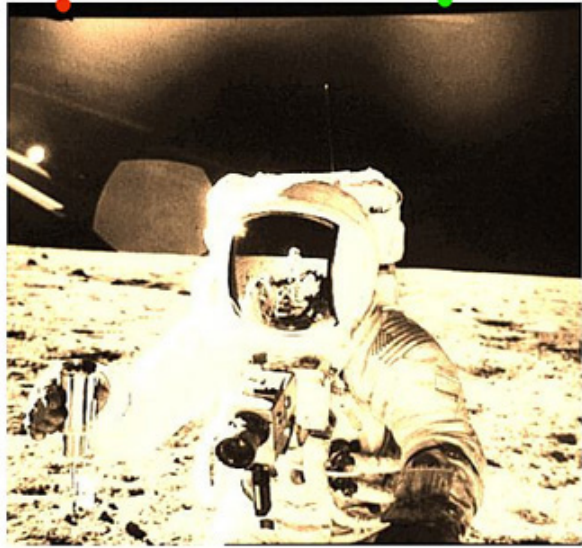
Spot the light above



Australian researcher Bill Dines spotted an odd reflection in this Apollo 12 helmet and thought it might be a lighting technician's spot light, above, suspended from overhead. Looks very similar to me.

Camera pointed at studio lights causes lens flare.

✓ Saved



"Apollo 12" image AS12-49-7278 should have been trashed in the darkroom as defective because of the numerous studio lighting lens flares and other defects. The "sun" is behind the photographer's left shoulder, as can be seen by the lighting on the helmet and right arm. Lens flare can only be caused by DIRECT source light of high intensity falling on the objective lens of the camera...therefore the round flare and the two diagonal flares at far left cannot be caused by the "sun" which is out of camera view. The pentagonal lens flare at left shows direct light is going through the leaf-iris diaphragm of the camera.

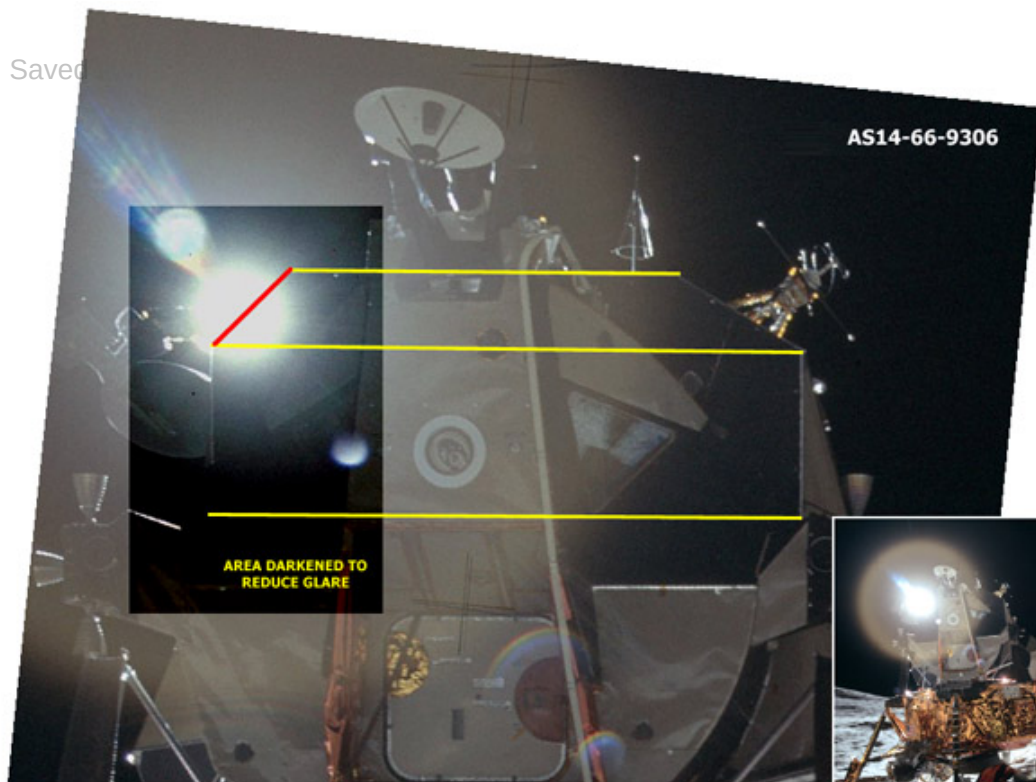
Of greater interest are the two flares at top, SHINING ON A BACKGROUND for indirect lighting. The one on the left (red dot) is coming from a black light fixture in silhouette. The one on the right (green dot) actually shows the rectangular surface of the light fixture. The fall-off in lighting shows that the surface of the background on which the light is shining is proportional to the distance from the background; there is no atmosphere on the Moon for the floodlights to reflect off of, so the reflection necessarily is from a lighted background surface. Mysterious is the shadow from an object on the left arm of the astronaut, which should be in bright sunlight. And very importantly... the photo was shot from an elevated location, NOT FROM A CHEST-MOUNTED HASSELBLAD. Allegedly the photo of the standing astronaut was taken with the chest-mounted camera of the other astronaut, so the two cameras SHOULD BE AT THE SAME HEIGHT in the center of the photo. Instead, the helmet is in the center, and the camera is near the bottom of the frame. The tripod was high enough that the camera level was above the shoulders of the "model".

For billions of bucks, NASA should get better fake photos than this!

Studio lighting reflects off black backdrop



I bet you thought the lunar sky was solid black, right? Wrong. Subtraction of yellow and blue from the chroma scale reveals that the studio lighting representing the sun is reflecting off of a background.



**Lunar
"sun"
shines
through
solid
objects!**

**With half of the "sun" hidden behind the LEM (red line),
how can the photo show it as a complete unbroken circle?
Can the lunar sun shine through solid objects?**



Double crossed during Apollo 14?



NASA messes around

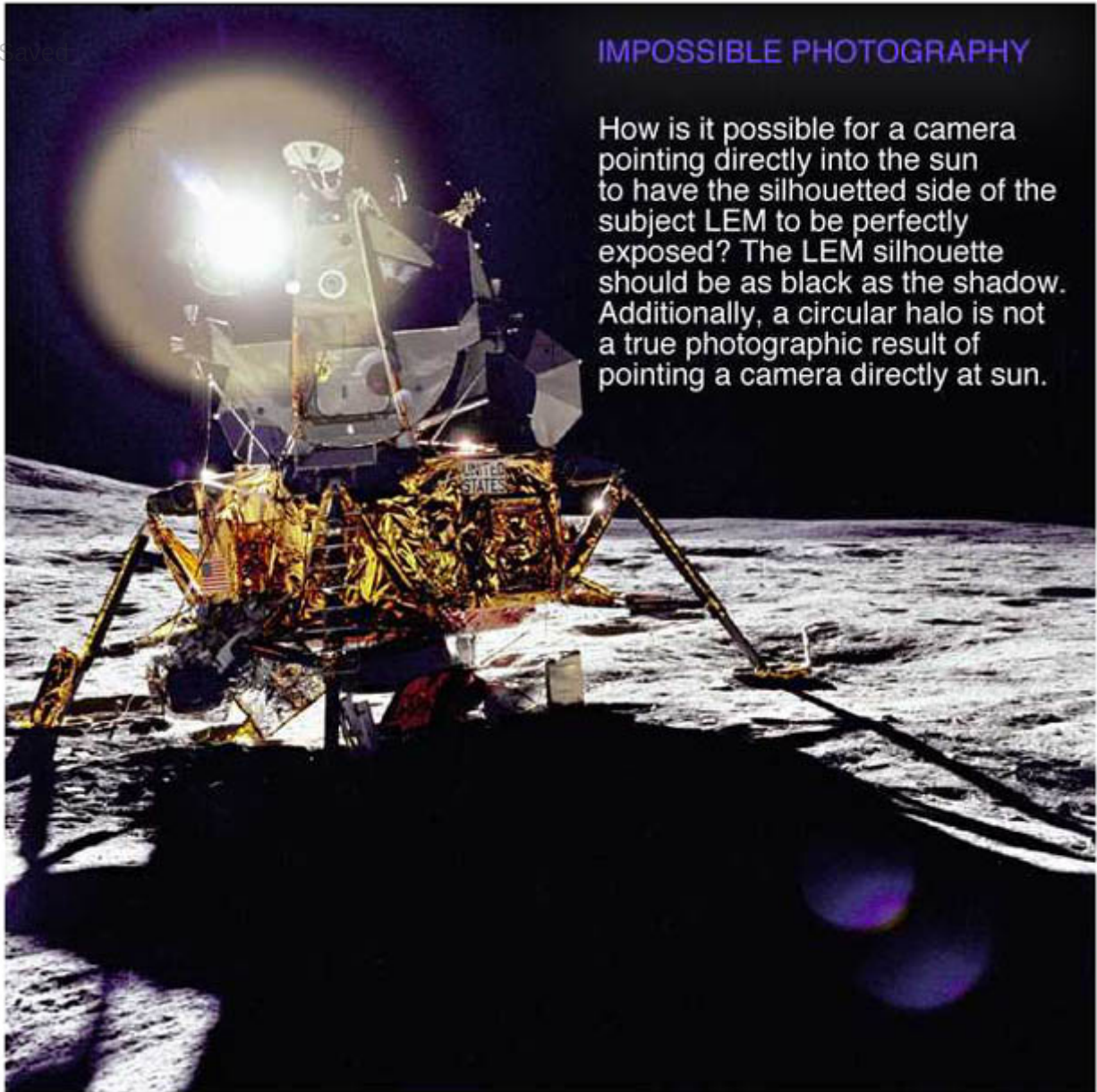


In the photo at upper left, it is clear that the crosshairs were added by putting a clear overlay with reticules on top of the print and then making a photocopy, because as the enlargement at left shows, the overlay was not in total contact with the print. Perhaps that was because of paint moisture from the airbrush impression of the sun by an airbrush artist had not dried completely, and the residual moisture wrinkled the clear acetate. On another website NASA then released the print at above right. It is cropped differently and tilted slightly and is a smaller size, so that the crosshair mistake was not as prominent. Was the mistake the reason for the second version? Why are there two different file numbers for the same image? Is NASA trying to hide something about this Apollo 14 image that they hope will not be noticed?

” Editor's Comment: Please see previous study notes regarding reticles added separately. And see also [*Hadley: A Study in Fakery by Colin Rourke*](#)

IMPOSSIBLE PHOTOGRAPHY

How is it possible for a camera pointing directly into the sun to have the silhouetted side of the subject LEM to be perfectly exposed? The LEM silhouette should be as black as the shadow. Additionally, a circular halo is not a true photographic result of pointing a camera directly at sun.



Editor's Note: Exactly the same conclusion was reached by Bennett and Percy in *Dark Moon: Apollo and the Whistle-Blowers.*

Was Apollo the 14 flag moved?



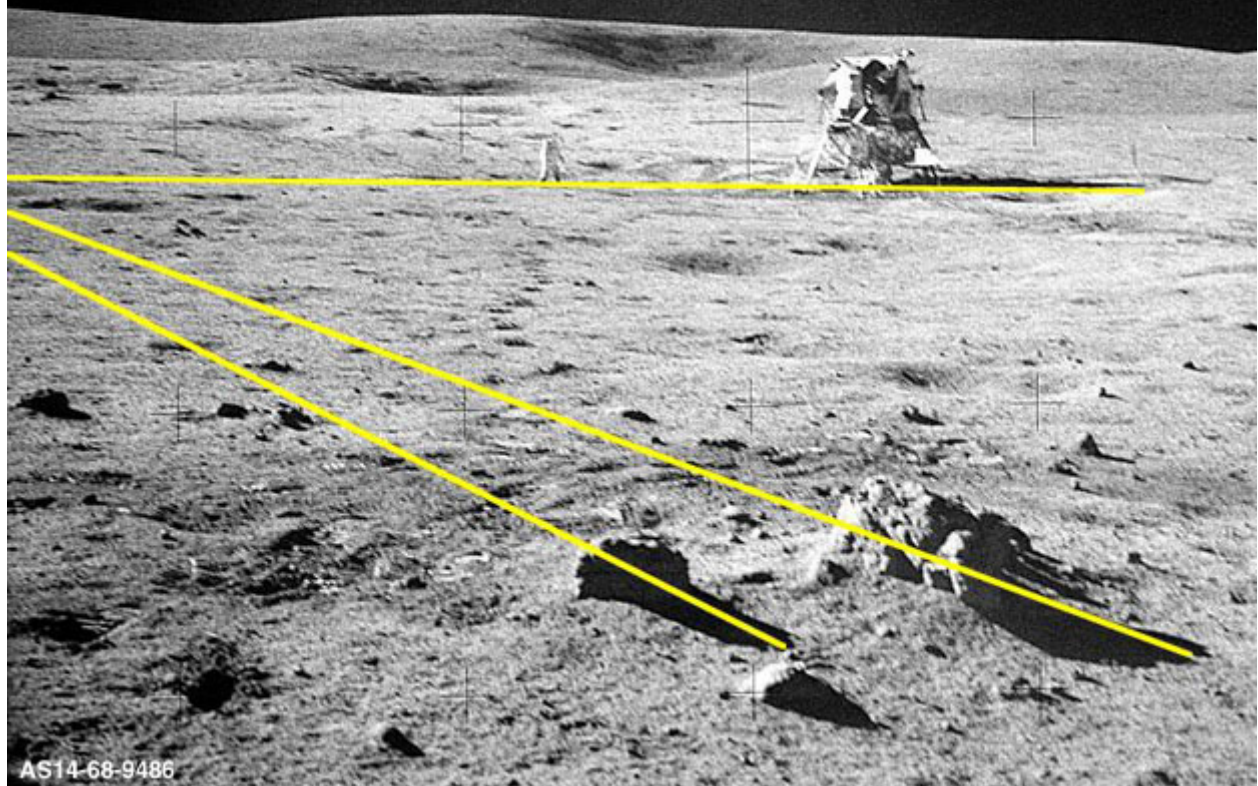
The Apollo 14 flag: In photo at left it is by the leg which has the ladder, and the flagpole is planted at the edge of the LEM shadow. In the photo at right, the flag is by a different leg, and is nowhere near the LEM shadow. At right is an enlargement of the ladder so that it is clear which leg the ladder is on. Was the flag moved?



Editor's Comment: Research suggest that the flags in the Apollo photographs were added separately. Please see [*Jack White's Studies*](#) and also [*Further Findings*](#).

Diverging shadow problem

Source of "sunlight" is just offstage to left, according to shadows. Shadows from a faraway source like the sun should be parallel in the photo; from a close source on a stage set, the light rays would diverge as seen in this Apollo 14 photograph because the light is much closer. The shadows point to the light source.



” Editor's Note: This anomaly was originally observed by David Percy in the 1990s. It is interesting to see another independent photographer arriving at a similar conclusion. Notice that the shadows of all the small rocks on the left of frame also extend in the same direction, not just those in the right foreground. Clearly the slight rise in the right foreground is not the reason for the direction of the shadow divergence.

For a more detailed analysis on the anomalous rocks in this photo please see: [*Serious shadow anomalies*](#) and [*Apollo 14: Second Light Source Confirmed by Louis E Bilbao PhD*](#)

An indisputable law of photography:

Laws of photography say images on film can be registered only by **LIGHT** striking the emulsion through the camera lens. Blackness of space **CANNOT** register on the film. Anything exposed on film is the result of either **DIRECT** or **REFLECTED** light falling on the film. Therefore **ANY** image shown in the black skies of the moon must **REPRESENT REAL OBJECTS** reflecting light, or a direct **LIGHT SOURCE** itself.



An Australian researcher sent the above image to AULIS with information that he had used computer enhancement to bring out the sphere found in the black sky in the photo. AULIS sent it to me and asked for my opinion. This led me to examine this and other photos in the same manner. My findings follow.



Sure enough, when I reduced the chroma grayscale of the red/green/blue pixels toward zero, the huge globe/sphere began to appear in the lunar sky (left). According to the law of photography at top of page, this cannot be a photographic artifact. The film only records **LIGHT**. If nothing was there, the film would record **NOTHING**.

continued next page



Editor's Comment: Please note that Apollo photograph AS15-82-11057 has no visible lens flare or any other artifact. But when adjustments are made to the contrast of the image as described above, a 'dome' is revealed. Significantly, this anomaly is only in the black 'sky' area, it does not extend below the mountains.

Look...in the sky...it's...it's...???

Chapter 2

After confirming the huge sphere in the Apollo moon sky, I wondered about several things: What did the huge object represent? Are similar objects present in the black sky of other Apollo photos? The first thing that came to mind was a photo previously posted on AULIS of a Buckminster Fuller GEODESIC DOME. The photo anomaly has a close resemblance to the dome, were they WIDELY USED by NASA?



Egad, Gadzooks and Great Balls of Fire.....



TWIN BALLS!

AULIS speculates that Apollo "moon photos" were shot inside of giant geodesic domed studios at a secret location. Could it be that in the darkness of space at the Apollo photographic site there were several such domes used for various photo sets, and entirely unintended, some domes in dim background light were captured on some photos...not noticed...and not retouched?



Immediately, I began a search of other Apollo photos. One of the first ones I examined had the SAME BIG GLOBE in the same location in the sky! This certainly cannot be explained away as a photo artifact. Photography laws say that light reflecting off of an object will expose that object. A DOME has been EXPOSED!

continued next page

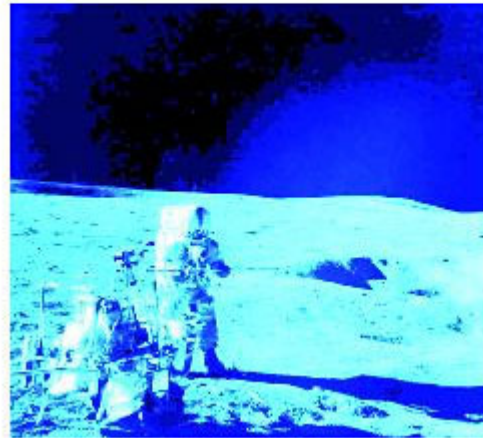
Look...in the sky...it's...it's...???

Chapter 3

After discovering another dome in the lunar sky, I began a search of other Apollo photos and found many other "domes", and additional anomalies.



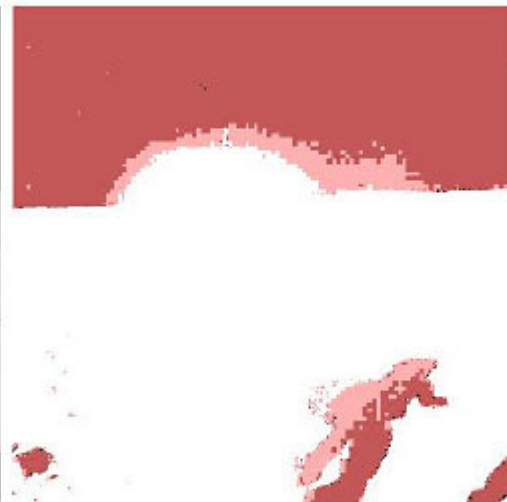
A dome in AS12-48-7071



...and in as14-68-9405



AS14-64-9120



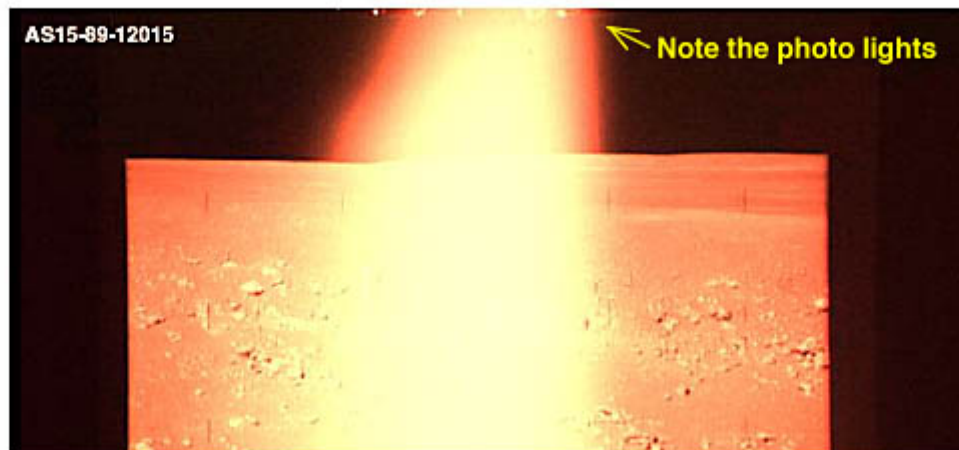
continued next page

Look...in the sky...it's...it's...???

Chapter 4

After detecting a pattern of "domes" on the horizon of many Apollo photos, I began to notice other anomalies also.

Lights, camera, action!



Overhead are seen six studio spotlights lighting a moonset!

continued on next page

Look...in the sky...it's...it's...???

Chapter 5

In just one evening, I found dozens of ANOMALIES IN THE MOON SKY! I'm attaching some of the more interesting ones. What do they represent? I do not know. But I do know they are not photographic artifacts. They represent things that transmitted light, either direct or reflected, into a CAMERA, probably in a STUDIO.



A giant wishbone on horizon.



A glowing weiner.



A giant ball of light in sky.



Clouds, pyramid, globe.

continued next page

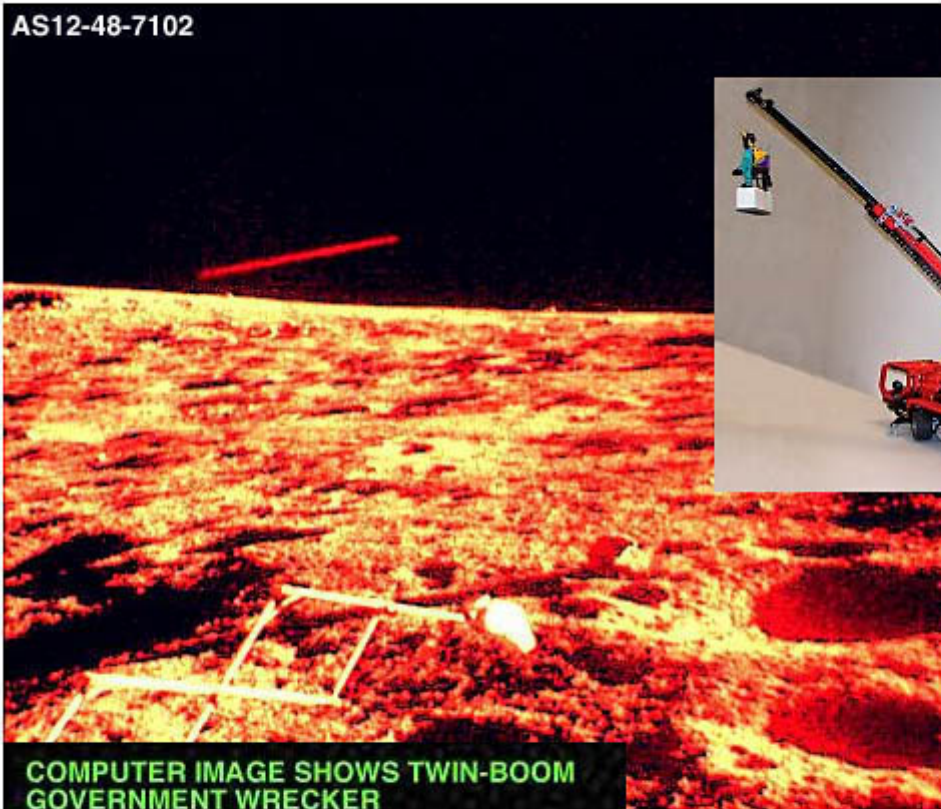


Editor's Comment: Of course, any dissenters would say that for example in the case of AS12-49-7213 (bottom right) these pyramids, globes etc are distant objects on the real Moon. But as Jack White has shown with his earlier Apollo 12 study *Conrad lowered to place on wire?* there was no equipment on location on the real Moon either for the wiring of astronauts or for moving LMs around. See also further studies.

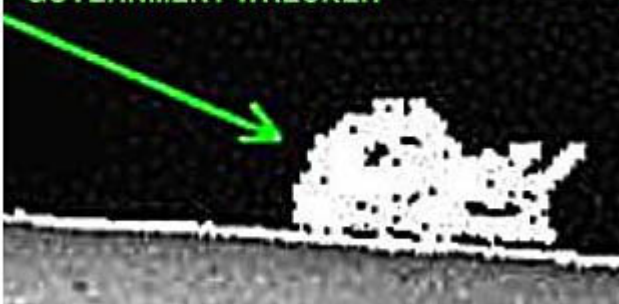
Look...in the sky...it's...it's...???

Chapter 6

AS12-48-7102



COMPUTER IMAGE SHOWS TWIN-BOOM
GOVERNMENT WRECKER



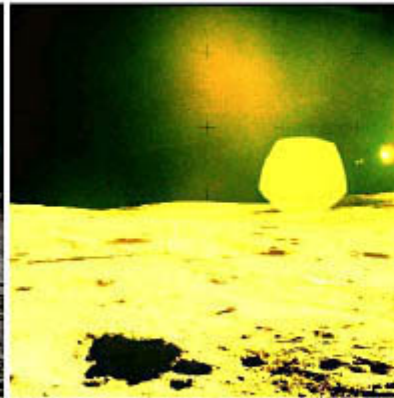
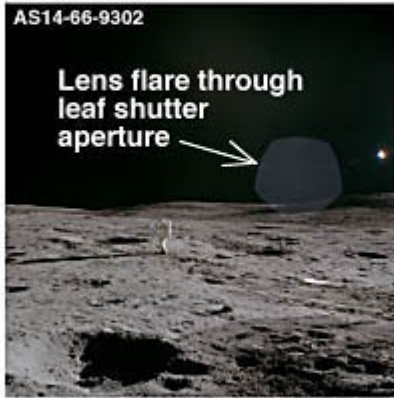
**Apollo 12:
moving
the LEM
around
the photo
set.**

I previously have shown how a large wrecker (left) was used on the set shooting Apollo 12 photos. The color photo above, when enhanced by computer, seems to show a large mobile crane, such as the toy crane shown above at right. The LEM and the LRV were very heavy and would have had to be lifted up and set down in place.

continued next page

AS14-66-9302

Lens flare through
leaf shutter
aperture



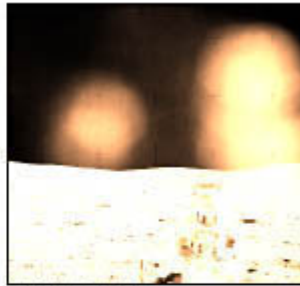
Domes are NOT a lens flare

The Hasselblad had a pentagonal leaf shutter. Occasional lens flares were produced when direct light entered the lens as seen at left.

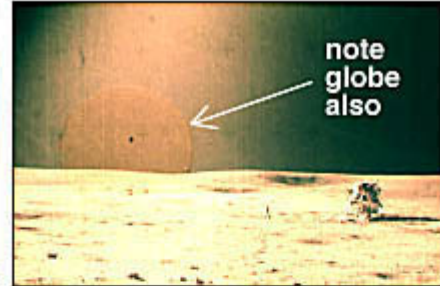
Computer brings out unseen light rays on set



AS12-48-7123



AS14-64-9173



AS14-68-9486



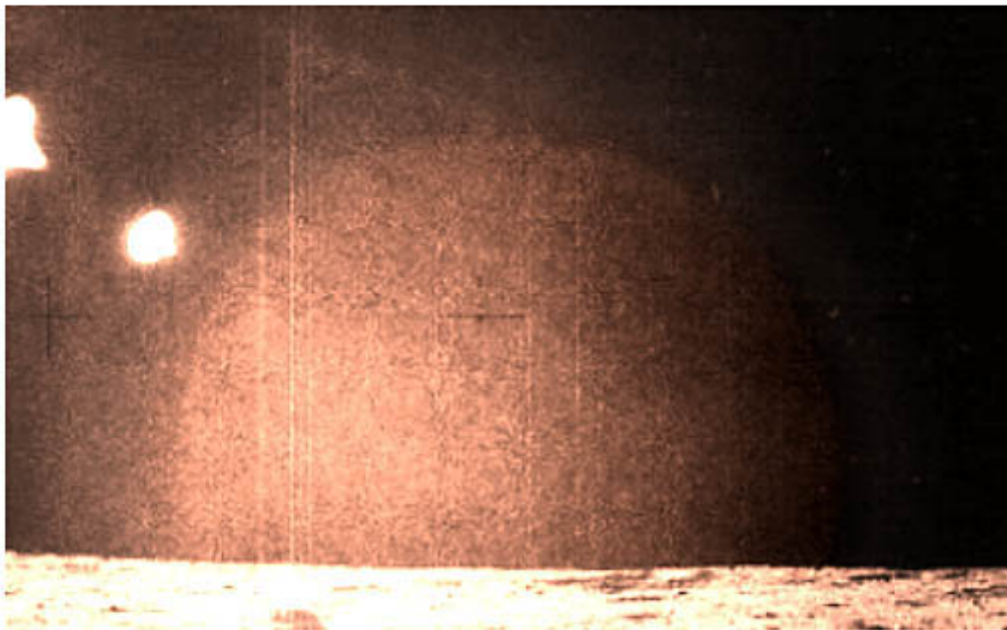
AS 12-49-7278



AS14-68-9487

The moon has no atmosphere to reflect light. Earth atmosphere is polluted by dust and smoke, which reflect light. Though these skies look solid black on the originals, computer enhancement shows lighter areas where pollutants in the air have reflected tiny amounts of light, proving that the photos were shot on Earth.

continued next page



A solid object, dimly lighted !



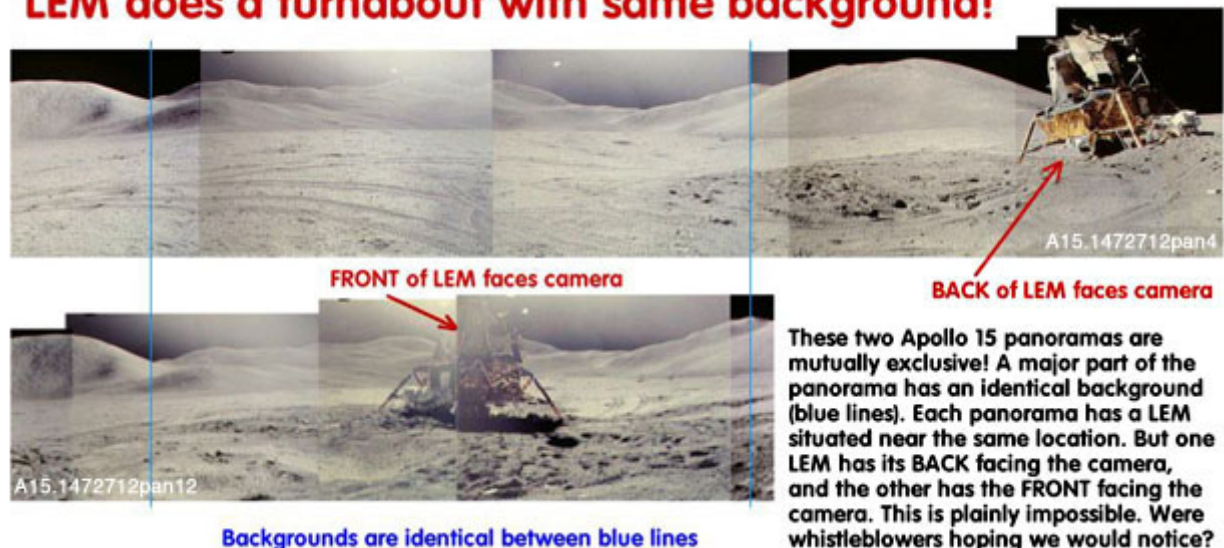
AS14-64-9088

My conclusion after studying dozens of these anomalous photos is that in the dimly lighted "sky" in the background was a spherical object of unknown size and purpose, which received just enough light to be barely lighter than the blackness of the sky. It photographs like any solid globe...a highlight on the side nearest the light source, and graduated shading on the side away from the light (see above example). It has sharp edges defining the sphere. It always appears at the same place on the horizon. It is not a photographic artifact. What is it? Only NASA knows for sure.

Jack White

Apollo Investigation. Jack White's Apollo Studies 6 by Jack D White BA. LEM Does a turnabout with same background. Aulis Online.

LEM does a turnabout with same background!



” Editor's Comments: 1. The conclusion has to be that either the LM was repositioned or the backdrops were moved around, or both. See also Doing the twist during Apollo 15 below, and a later Apollo 16 study.

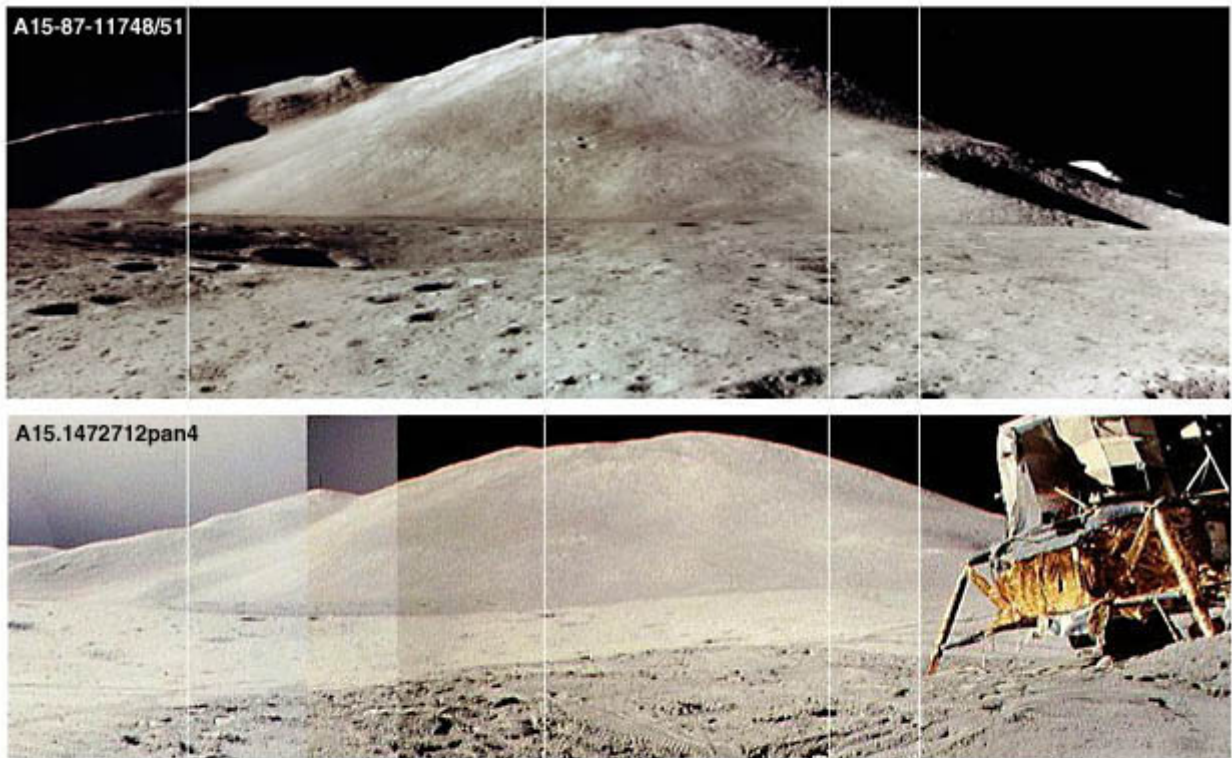
2. During his panorama research Jack White has found a number of anomalies, other than the visual problems he discusses within these studies. NASA still infers that these panoramas are the true representation of the lunar EVA sites. While NASA may wish to argue for poetic license in giving the public 'an idea' of the relevant lunar environment – these pictures were never initially presented as 'approximate, or idealised composites'. Nor are they today. Since it is quite obvious (from the similar conclusions drawn

independently by both Jack White and David Percy) that these 'composite panoramas' are full of discrepancies, as such they CANNOT be considered the true record of their purported lunar locations.



” Editor's Note: Another version of the Apollo 15 study: LEM does turnabout with same background. See comments above and *Doing the twist* in a later Apollo 16 study.

Same background - different spur



Compare these two Apollo 15 images. The white lines represent the same points on the background hills. Note the Spur rock at upper left is different. Note the large crater which is missing. Note that the base of the hill is straight in one view and curved in the other. Note the lighting differences. Note the difference in photographic detail. Since the LEM photo is farther away, the top scene must be taken from closer to the hills, which would change the perspective.

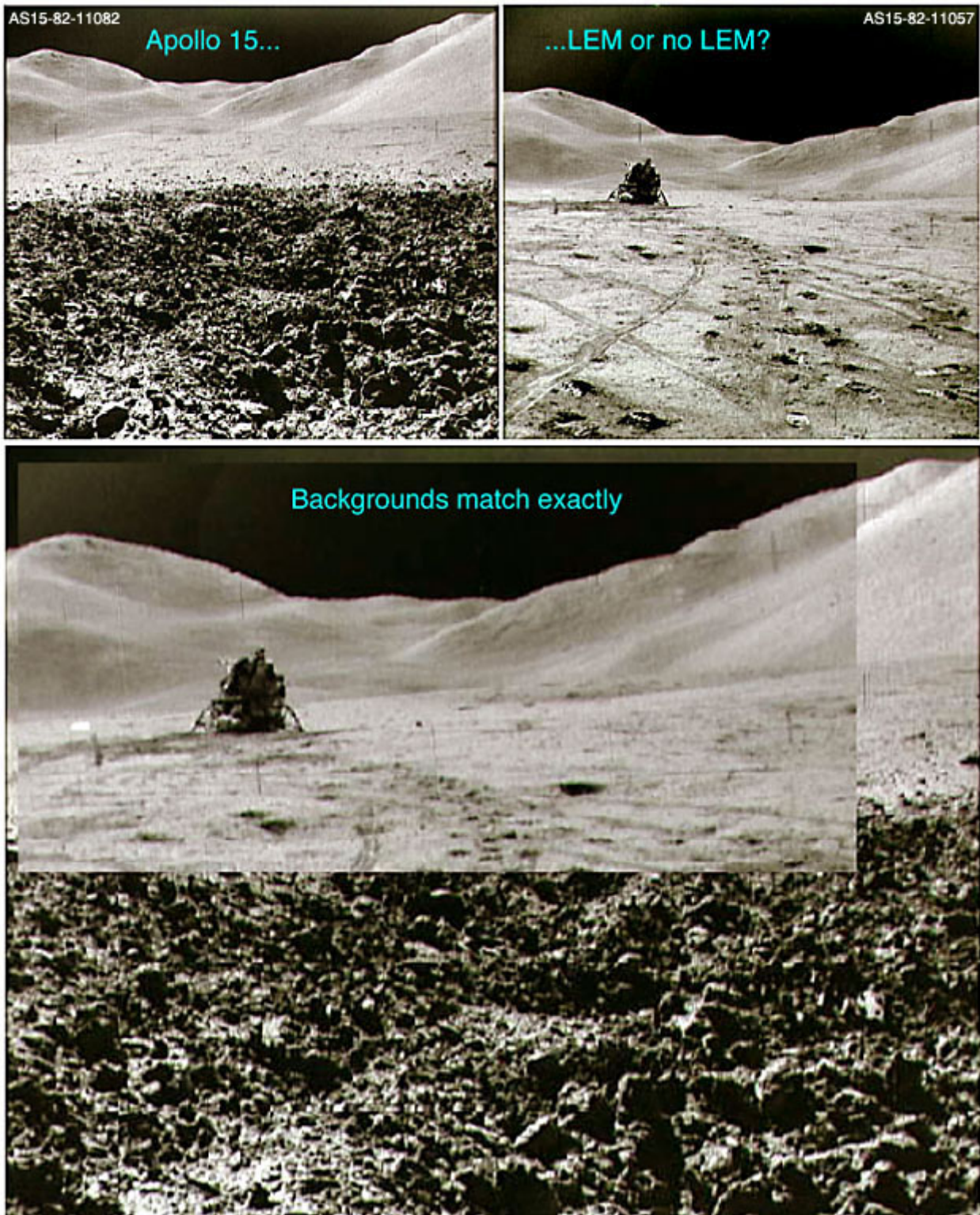
” Apollo 15 - multiple use of sets and backdrops 1



Interesting composite of 3 Apollo photos. How many LEMs were there?

” Editor's Note: There can only be one LM in any given setting, see also the study below. It would appear that once again either the LM was repositioned, or the backdrops were moved around, or both. It is not a question of the background and setting varying depending on the camera viewpoint. In this case the LM is in a different position and orientation against the same run of backdrop.

Apollo 15 - multiple use of sets and backdrops 2



” Editor's Note: Of course although the backdrops match, the foregrounds are different. This was propbaly to help disguise the fact that the setting has been used for both a general scene, (photo AS15-82-11082) and an alternative setting for the LM (photo AS15-82-11057). It is highly likely that there was a finite number of backdrops available to the

photographic team and that NASA failed to anticipate such meticulous analysis of the imagery.

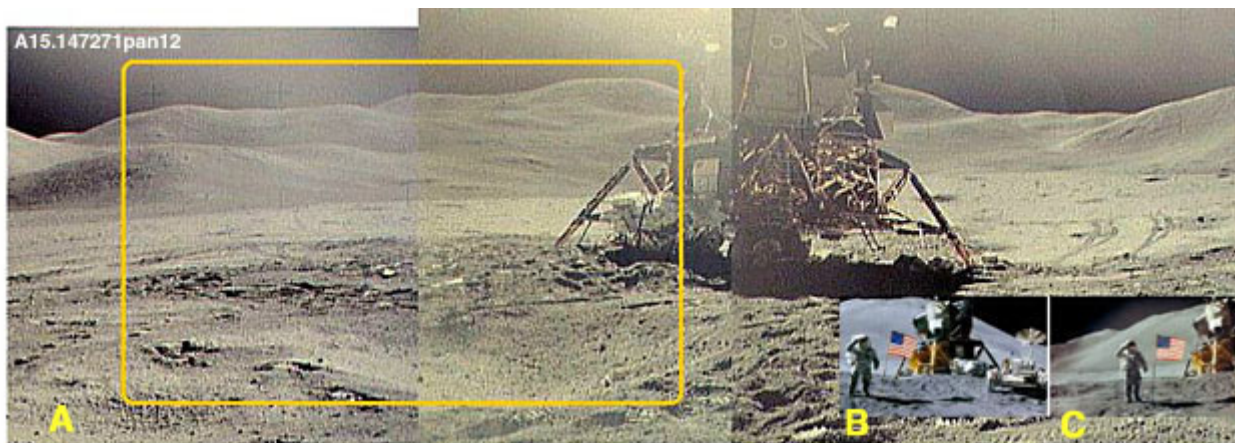


Where's the flag?

Erecting the US flag was the first thing done on each mission. So why is it not in the second photo below?



” Editor's Note: In the upper image the backdrop is nearer and square-on to the camera, whereas in the lower picture the backdrop is apparently further away. Notice also the height difference of the backdrops in relation to the LM. So there is something seriously awry with the continuity between these two images. See also [*Apollo 15 salutes*](#).

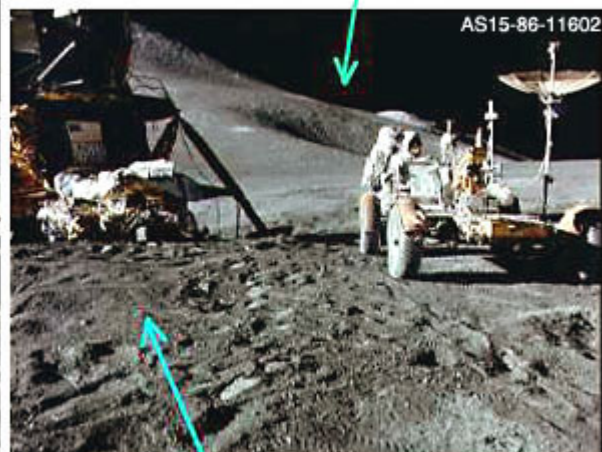


Oh say can you see..?

On every mission the alleged first activity was planting the flag. On Apollo 15, it was planted to the right of the LEM – as seen in B & C. Photo D shows the flag taken from the opposite direction. But panorama A was taken much later than the flag planting, so why isn't the flag apparent? All Apollo flags were left on the Moon. Where is it? Did the stagehands forget to add the prop?



How should a moon crater be lighted?



Where is the flag shadow?

Apollo 15 in a different light



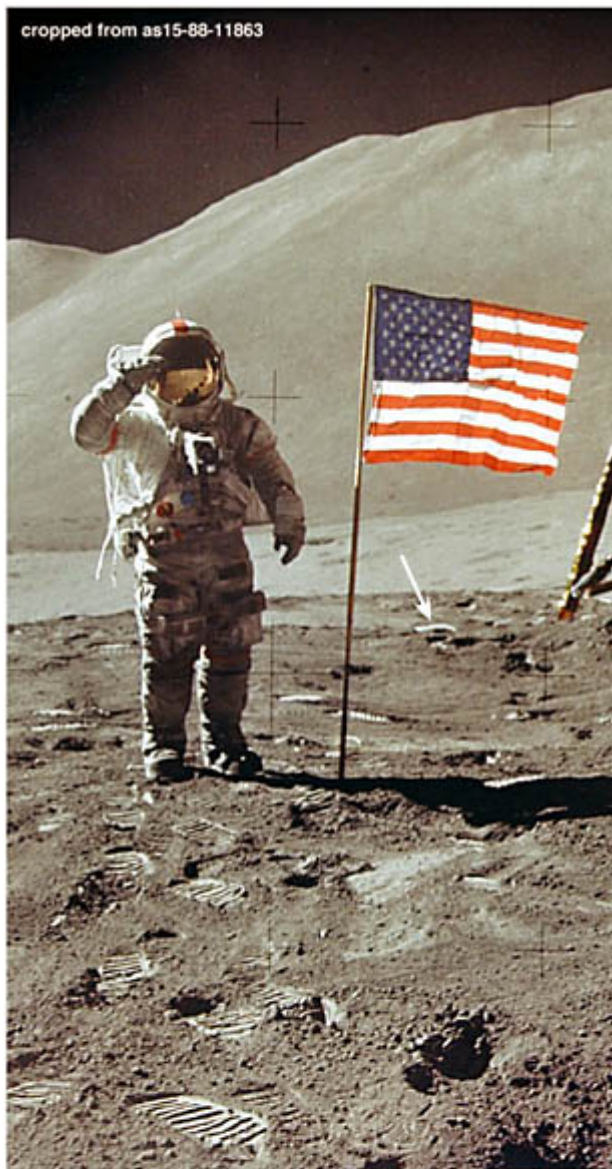
Apollo 15 rover left tracks here...just not in the same photo...and in totally different light. How is it possible for the sunlight to change this much? Also, the shadow of the LEM is in the top photo. Where is the LEM in the bottom picture?

With and without Hasselblad cameras



Here is a good one from Apollo 15. Scott and Irwin photographed each other standing by the flag. To take the photos, each must have had a camera on their chestplate, right? The resulting photos show Scott, left, with a camera on his chest as Irwin takes his picture with ANOTHER camera...but when Scott photographs Irwin, right, Irwin HAS NO CAMERA. What happened to the camera he used to take the photo at left? Also note that Scott's backpack has an antenna, and Irwin's does not.

Apollo 15 – color or black/white?



These two photos are obviously on almost the same line of sight, cropped to include same areas. But one is in color, the other is black/white. So Irwin, who shot both photos, had to change the film magazines to get two versions. But take a very close look. Boot prints in the dust do not match. Rover tire tracks do not match. Objects appear in the color photo that are not in the black/white. But Scott is almost IDENTICAL.

Scott flag photos raise numerous questions !

Whistleblowers at work ?

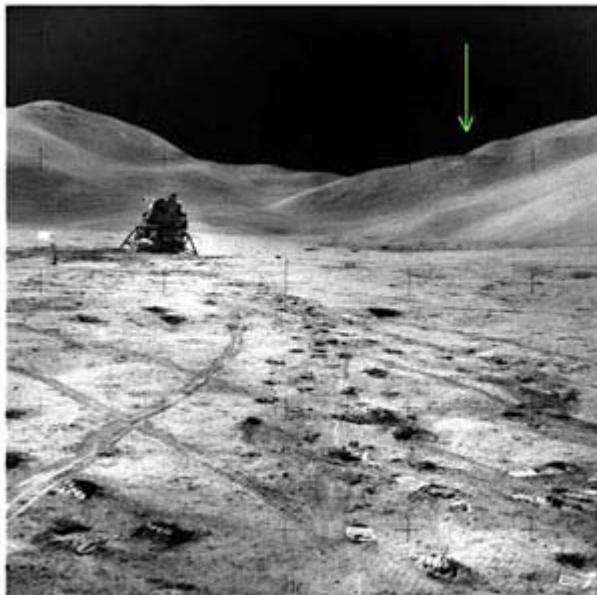
...except for cameras !



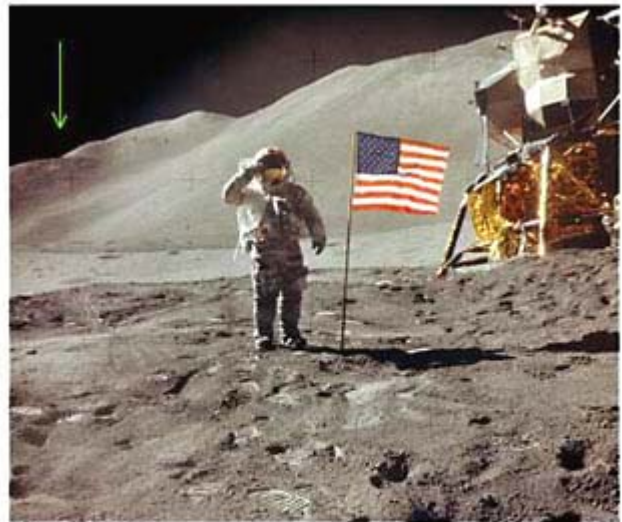
In the color photo, Scott has a camera attached to his chestplate; in the b/w version, HE HAS NO CAMERA on his chest! But he did not move!

” Editor's Comments: The visor reflections do not match, neither is the lighting on the flag pole the same. The shadows of the astronaut do not match the profile of the astronaut (and since they are virtually the same poses, the shadows in both pictures should also be virtually the same.) There is a reticle over the right of the flag on the color picture 11863, but it is so faint it is barely visible.

Same backdrop – different scene



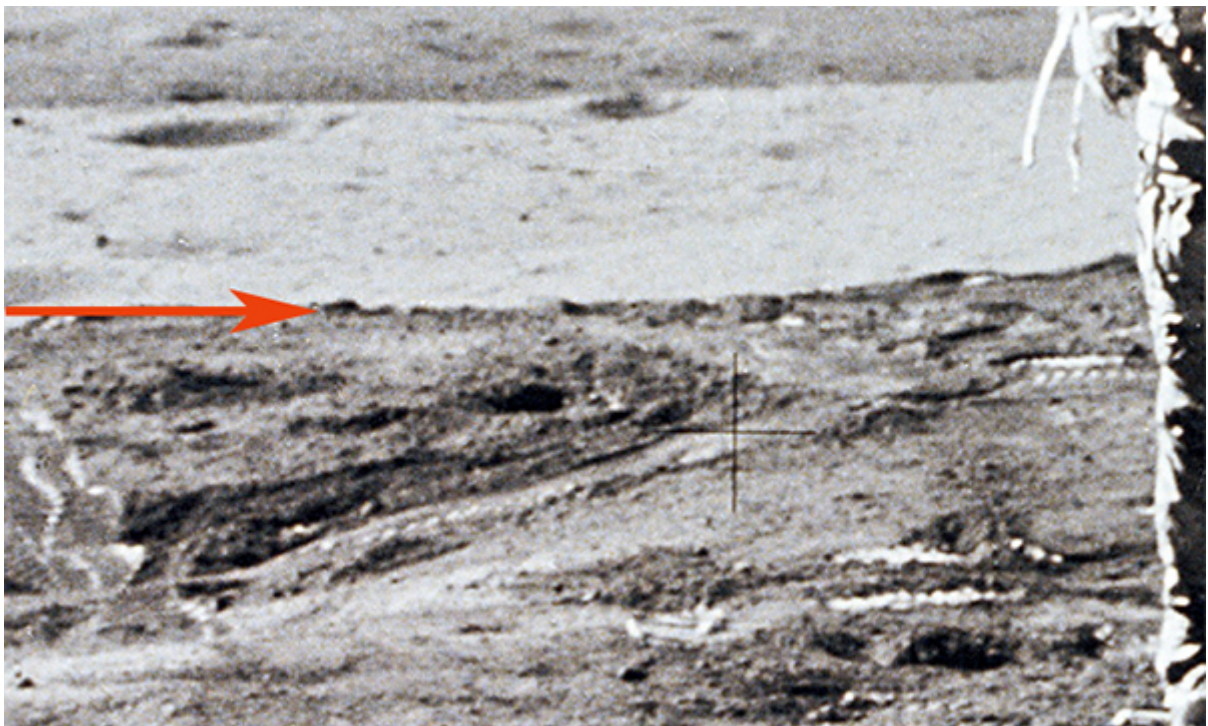
AS15-82-11057



AS15-88-11863

Note where the background hills are identical for splicing.

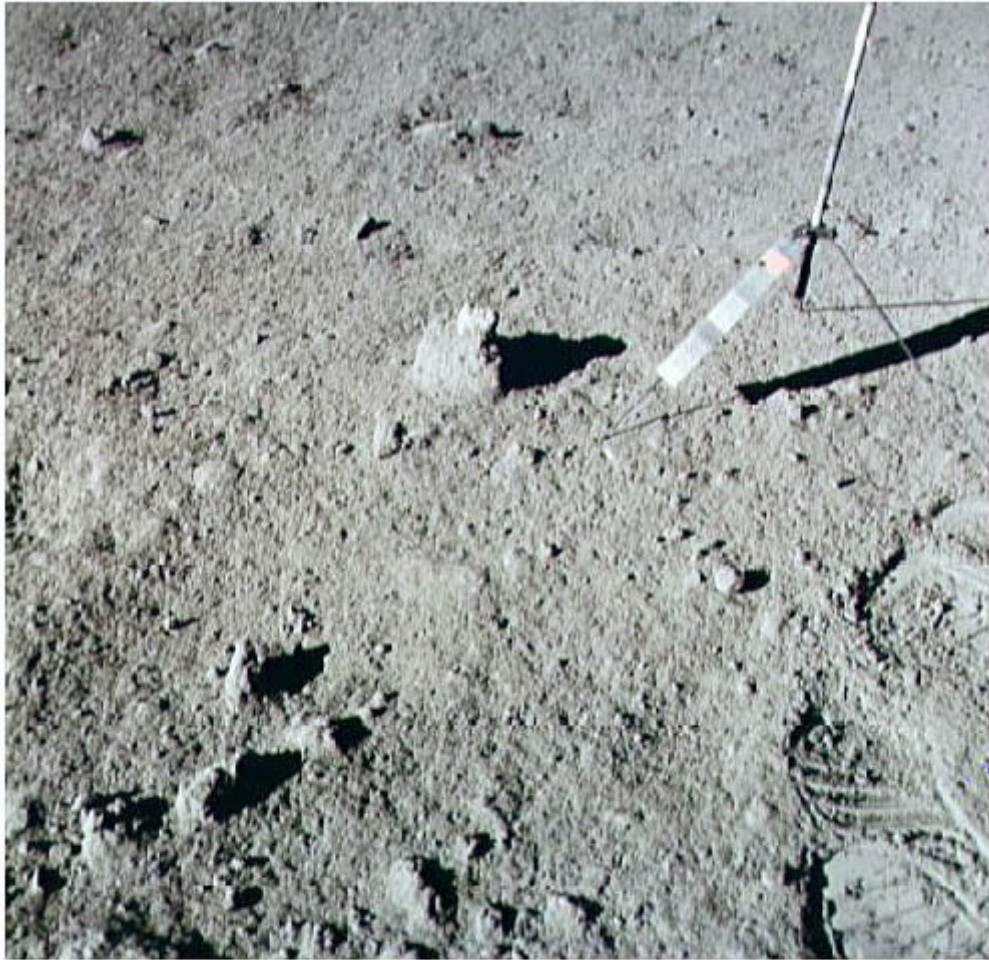
” Editor's Note: The same mountain backdrops appear in various photos, irrespective of the foregrounds. Moreover, backdrops are moved around as is customary in theatrical stage work. And the LM cannot be in two different places at the same location. Finally, the flags are pointing in different directions in the two images. See also: [Did we land on the Moon?](#)



” Winston Wu pointed out in AS15-88-11863 that there is an apparent 'ledge' between the rear foreground and the near foreground area where all the activity has taken place. It looks rather like a white 'carpet' layer

that was placed over the 'lunar dust'. The slightly lower near foreground carries all the tracks and footprints.

Whose footprint is this?



an alien footprint!

” Editor's Note: This finding is no joke, it is very significant indeed. The devil is always in the detail.

For other findings concerning anomalous footprints please see *Conrad lowered into place on wire?* in an earlier study, and the last item at: [Where we are now.](#)

https://www.aulis.com/jackstudies_7.htm

6 min read

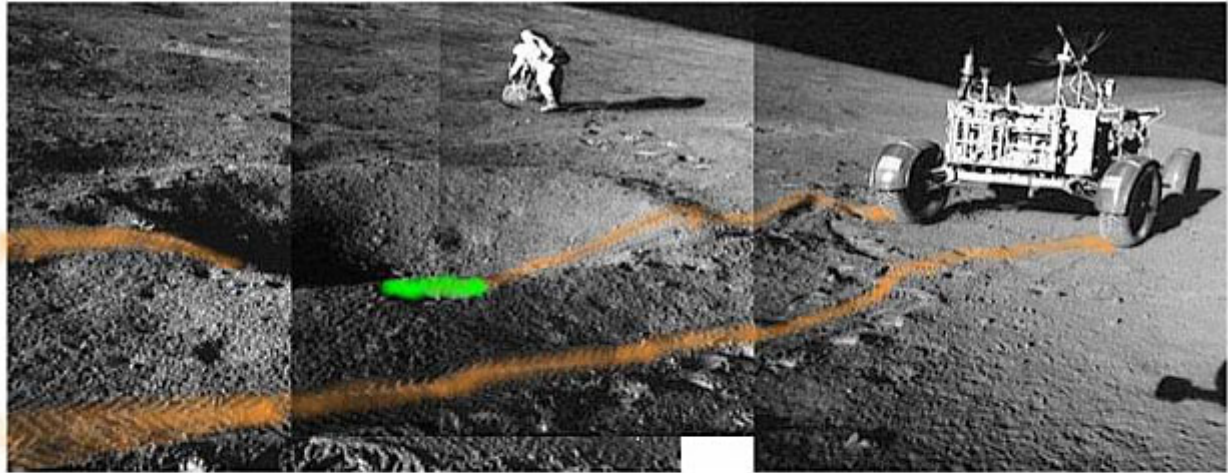
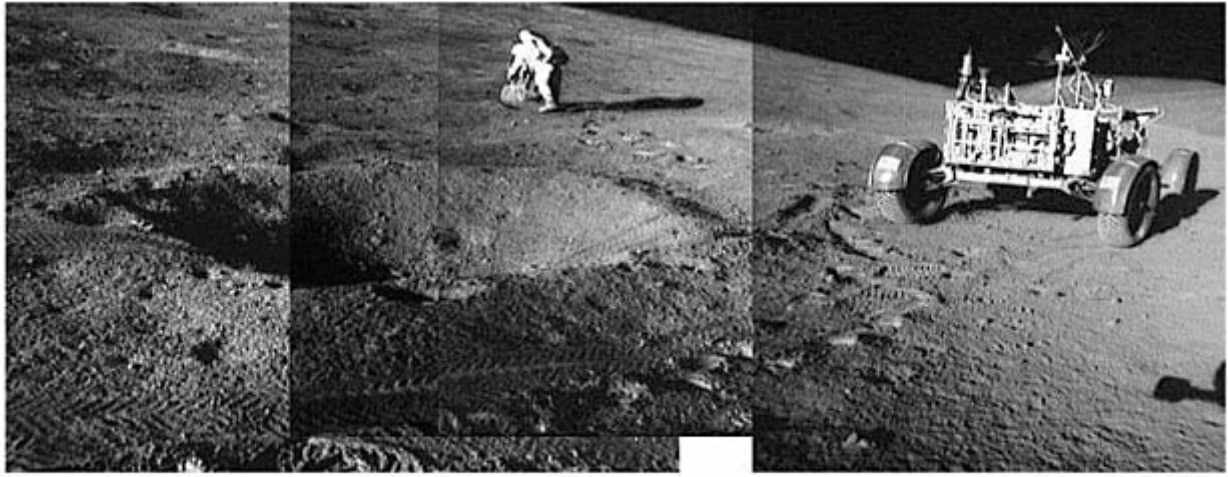
Apollo Investigation. Jack White's Apollo Studies 7 by Jack D White BA. One or two Apollo 15 craters. Aulis Online.

One or two Apollo 15 craters?



How do you prefer your moonscape? One crater or two? Take your choice.

Driving on the Moon?



You gotta be a bad moonbuggy driver if you can't miss a pothole like this.

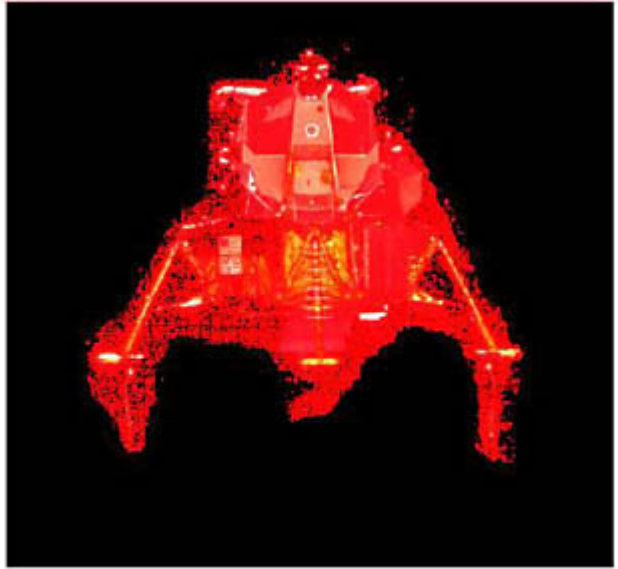
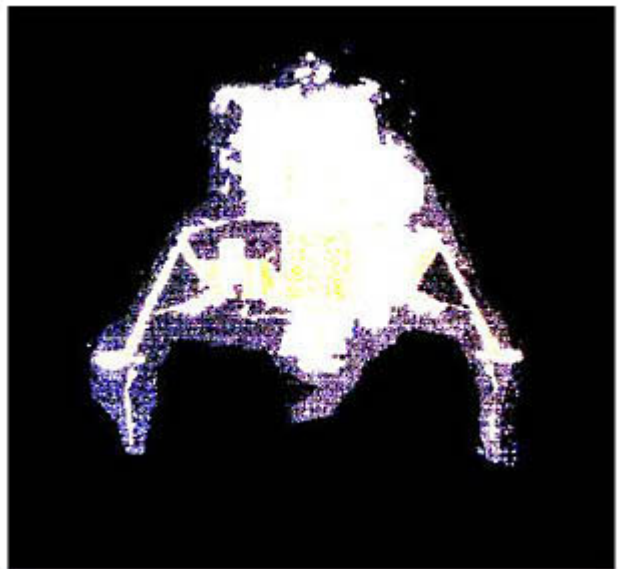
The people hoaxing the Apollo 15 moon photos wanted to make sure we did not miss some of their whistleblowing clues exposing their nefarious assignment. So they arranged this impossible scene. The LRV, right, is shown by the rover wheel tracks to have driven through a "mooncrater" pothole which is clearly three or four feet deep. The bottom of the rover did not scrape the edge of small crater (green) on the edge of the big one. Had the rover really taken this unlikely course, it would likely have overturned. Why would real moonmen have driven such a route?



AS16-118-18894

Computer reveals crude retouching of Apollo 16 LEM

The photo above of the LEM was alleged to be snapped from the orbiting capsule immediately after separation. I subjected it to various computer contrast levels and the crude black retouching of the background becomes very apparent. The retouching possibly was needed to remove the cables from the crane which suspended the device for photography.



Editor's Note: Please see the study below and *Apollo 16 LEM changes mid air* in a later Apollo 16 study by Jack White. And also see [*Further Findings*](#).



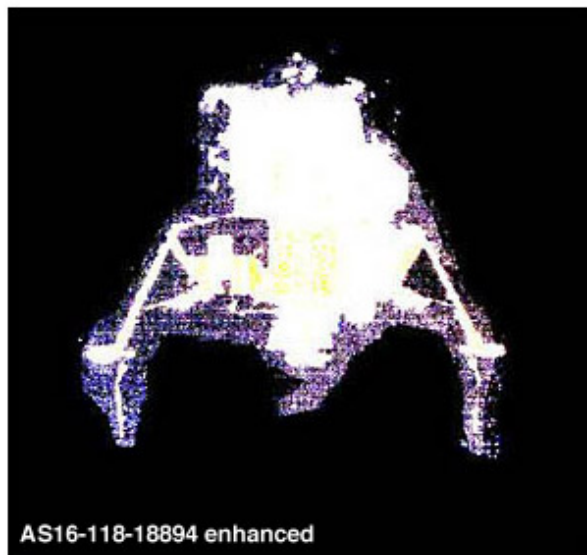
Crude retouching of another Lunar Module

Diligent researcher finds additional bizarre retouching

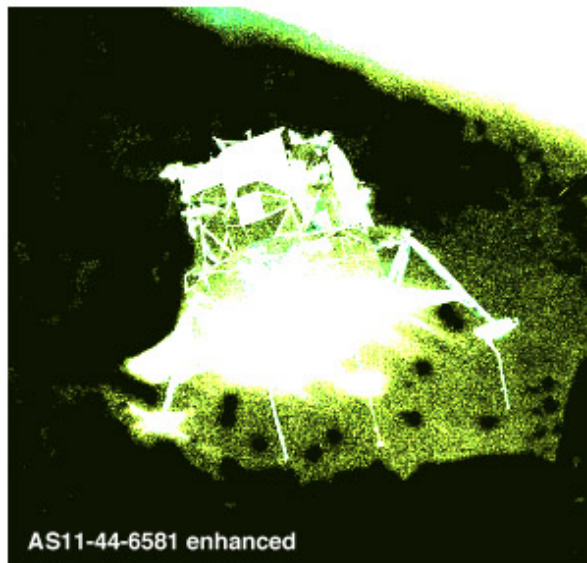
On studying my discovery that the "sky" was crudely blacked-in on image AS16-118-18894 (right and previous study), researcher Chris Williams searched for other examples. He found the one below (AS11-44-6581) which he called to my attention. Using the same computer enhancement technique as I had used on the Apollo 16 image, I found some unusually crude blacking-in of the "sky". Instead of being solid black as it should be, it exhibits strange shapes and blotches surrounding the spacecraft. This is not any known photographic effect. To bring it out, I greatly increased the contrast and used computer pseudocolors for clarity.



AS11-44-6581



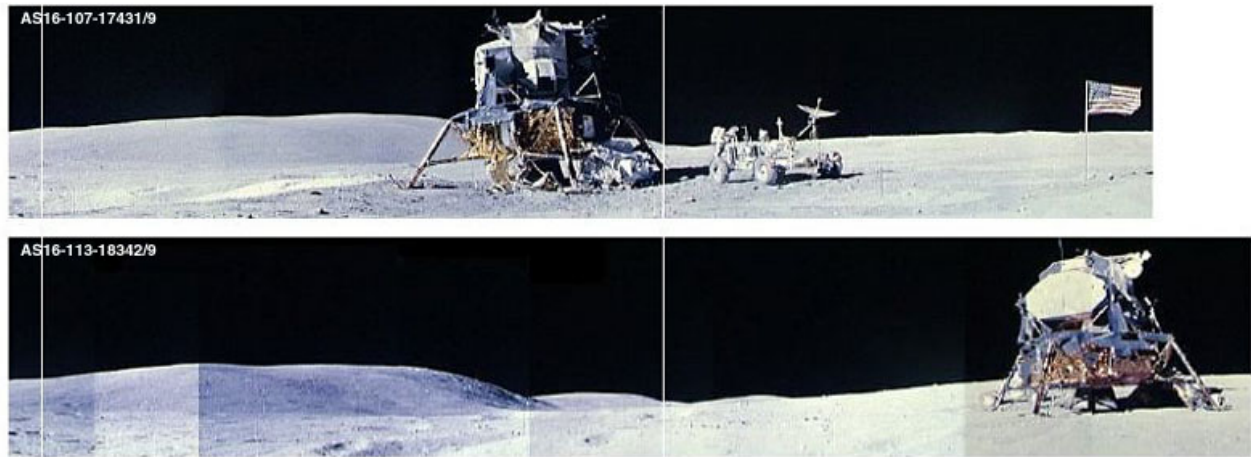
AS16-118-18894 enhanced



AS11-44-6581 enhanced

**Why did NASA retouch these photos and call them "original"?
What is blacked-out by the crude retouching of the "sky"?
How can NASA explain these non-photographic effects?**

Doing the twist – Apollo 16



In these Apollo 16 panoramas, the hills remain constant as the LEM twists about 80 degrees.

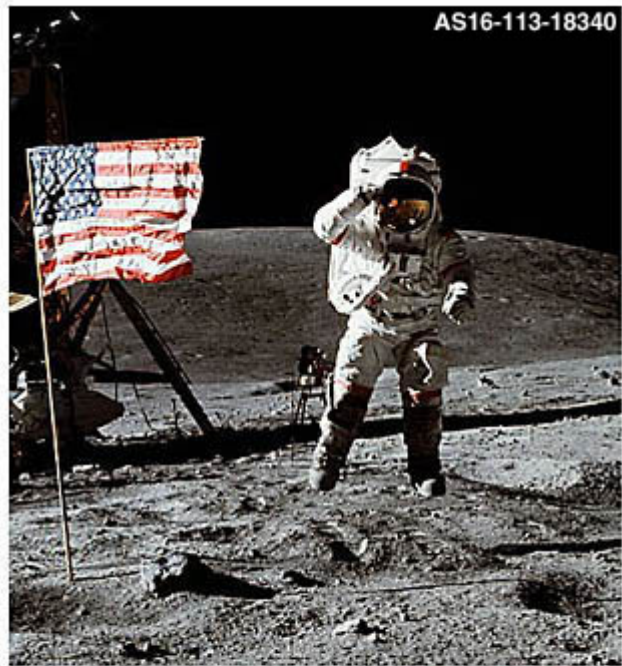
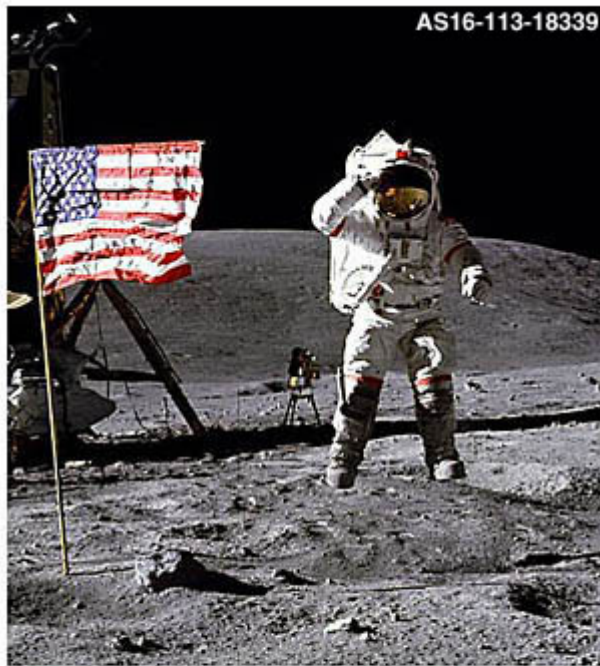


Editor's Comments:

1. Compare a similar scenario in previous Apollo 15 study: *Doing the twist*.

During his panorama research Jack White has found a number of anomalies, other than the visual problems he discusses within these studies. It is quite obvious (from the similar conclusions drawn independently by both Jack White and David Percy) that these 'composite panoramas' are full of discrepancies, as such they cannot be considered the true record of their purported lunar locations. See also later notes concerning Apollo 17 panoramas.

Jump Salute 1 – more wired action?



The curious consecutive "jump salutes" of astronaut Young of Apollo 16

My opinion: The camera appears to be on a tripod and not mounted on Duke's chest, since the backgrounds are virtually identical. Young appears to be "dangling" on a hidden wire, not in an action pose, since his legs are spread wide apart and his knees locked. A real jump would have the feet close together and the knees flexed. His arms have hardly changed position between jumps. The reflection of the flag in the visor is the same, as well as light reflections and curious shadow reflections. Strangest of all...in the first exposure, they decided that a real jumper **SHOULD HAVE LEFT FOOTPRINTS**, so they shot a second exposure with "prints" of the jump takeoff added. But they forgot to have any footprints of him walking to the spot, since he was lowered to the pose dangling on a wire. Coincidentally, Young is at virtually the same height in both action pix!



Editor's Note: This finding confirms Bennett and Percy's conclusions published in *Dark Moon* and *What happened on the Moon?* For more on continuity anomalies during the "jump salute" please read: [*Apollo Photo Anomalies*](#). Compare also *Too precise for words!* in earlier studies.

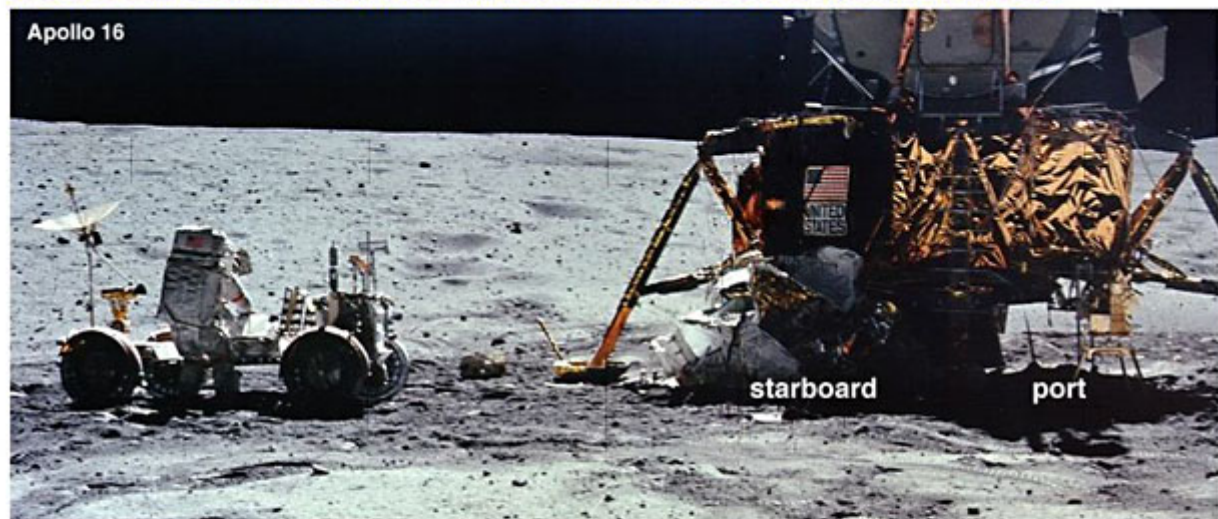
Jump Salute 2



Camera on a tripod, not a chest!

In these three Apollo 16 "jump salute" photos, it is impossible for the exposures to have been made with a chest-mounted camera without a viewfinder. An examination of the rocks at the base of the flagpoles shows that the camera position was not moved during the three shots. The only way for this to happen is for the camera to be on a tripod.

Port or starboard...NASA refuses to answer

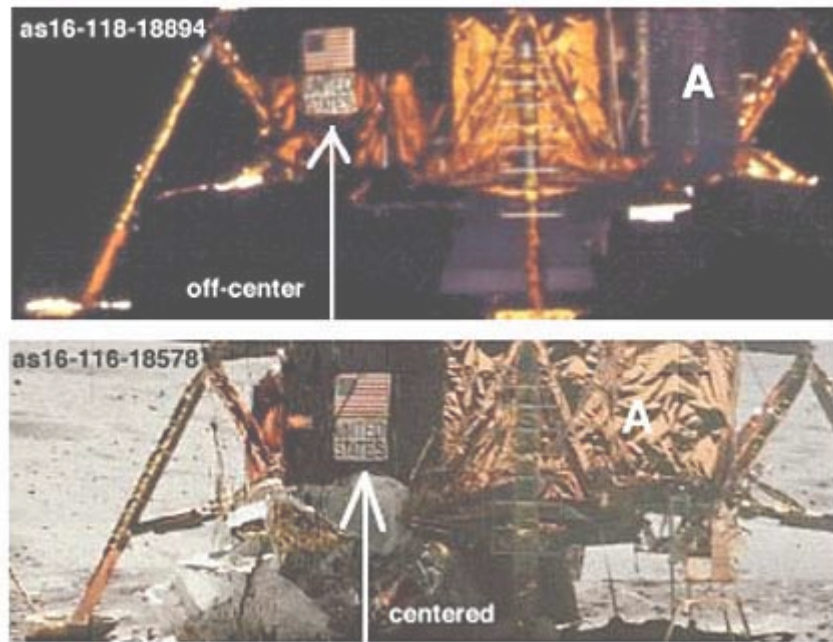


NASA literature "claims" that on the missions that carried LRVs to the moon, it was always STOWED on the PORT side of the LEM. But without exception, all photos seem to show the gold foil wrappings opened on the STARBOARD side, as above. Note that the foil is intact on the port side. Further, all the footprint activity associated with assembly of the rover is on the starboard side. It is my position that in fact on all three missions, the LRV was stowed on the starboard side, and then assembled where it was unloaded. I emailed two different Public Affairs Offices at NASA locations and sent this photo and others, asking for confirmation of the stowage location. They refused to reply. And no wonder, because they ARE IN BIG TROUBLE if they admit it was on the starboard side.



Editor's Comment: QUAD IV, the starboard side, was in fact the location for the Modularized Equipment Stowage Assembly (MESA), a stowage bay. According to the record, the LRV was stowed on the port side, namely QUAD I. However, it should be noted that there were no still Hasselblad lunar surface photographs taken of the LRV in its stowed port-side position on any Apollo LEMs prior to unloading.

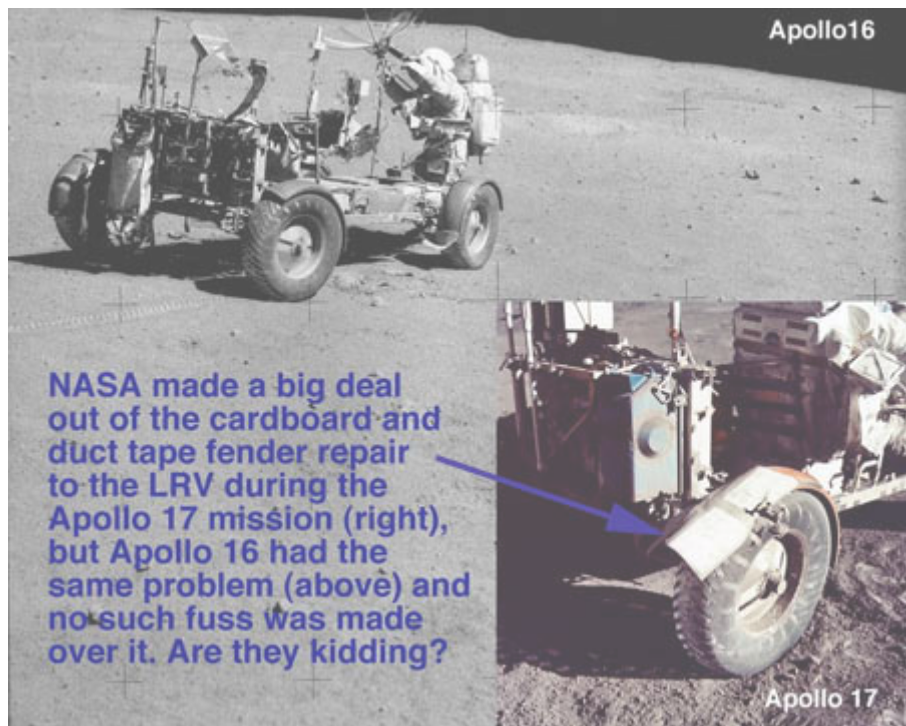
Apollo 16 LEM changes in mid air



IN ORBIT (top) and ON SURFACE (bottom)...the LEM underwent changes. The top photo was taken from the command capsule as the LEM was separated in lunar orbit. The bottom photo was taken after the LEM landed. Note that it undergoes changes! In orbit, the flag and US decals are smaller and off-center to left. Also, the US decal is on top of gold foil (arrows). At bottom the decals are centered, and the foil is removed but the US decal remains. At right the portside stowage bay has been blacked in (A), but at bottom it is covered in gold foil.

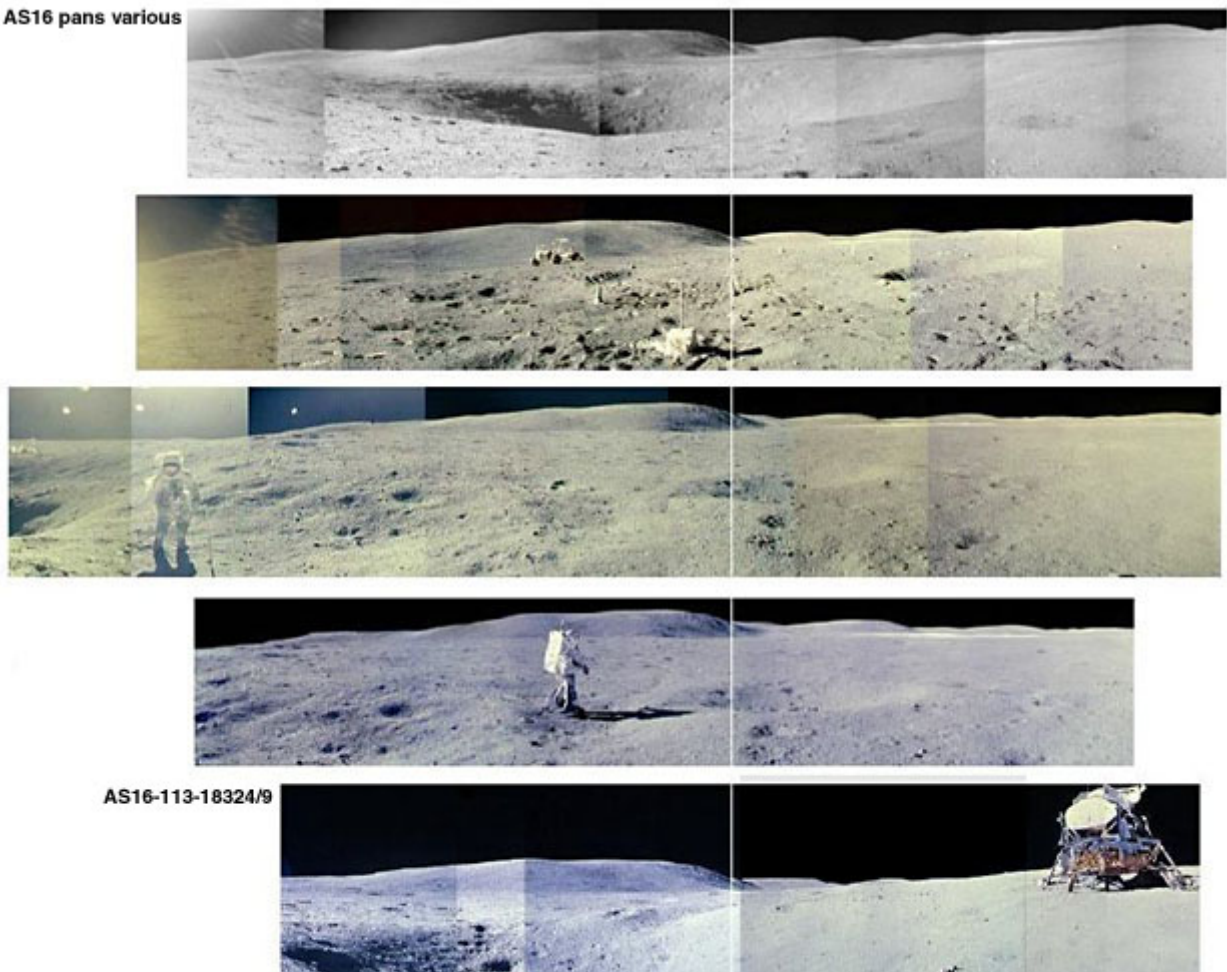
Editor's Comment: A distinctive feature of the Apollo 16 decal is the diagonal line across the US flag (as in the lower picture). However, this diagonal line (lanyard) is absent from the top image when the LM was allegedly in flight. See also previous study *Computer reveals crude retouching of Apollo 16 LEM*.

Rover fender repair anomaly



Same backdrops – different foregrounds

AS16 pans various



Interesting comparison of Apollo 16 panoramas. Note background hills, foreground craters, and directions of light and shadows.

Frugal use of same props – again?



AS16-116-18579



AS17-140-21370

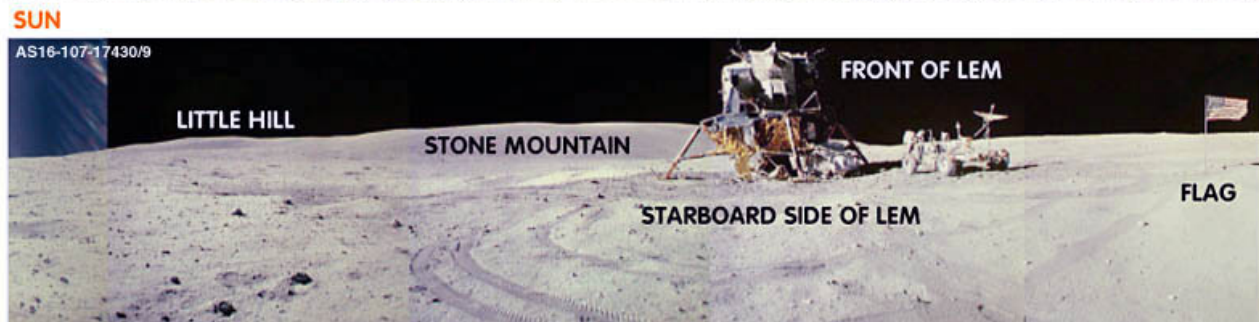
Apollo 17

Apollo 16



” Editor's Comment: Only one major item is different – the US flag above the decal. No distinctive diagonal line (lanyard) accross the Apollo 17 flag. See also *Apollo 16 LEM changes mid air*, *Anomalies with Apollo 16 LEM*, and previous notes regarding the Apollo 15 study *Just a coincidence*.

LEM views are 90 degrees different, but what about rest of panoramas?

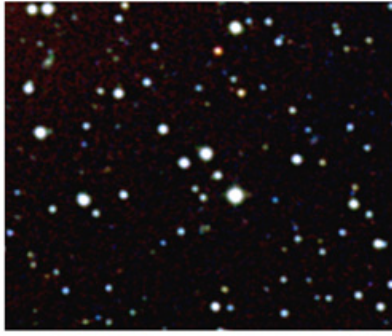


In these two Apollo 16 panoramas, we are essentially facing the LEM and Stone Mountain. The LEM is rotated 90 degrees. The mountain does not seem to change 90 degrees. The sun does not seem to change 90 degrees. The flag changes 180 degrees instead of only 90 degrees.

” NASA could not have foreseen that photo analysis experts would make a detailed study of the backdrops (and the LEM positions in relation to these backdrops) to reveal the whistle-blowing fakery.

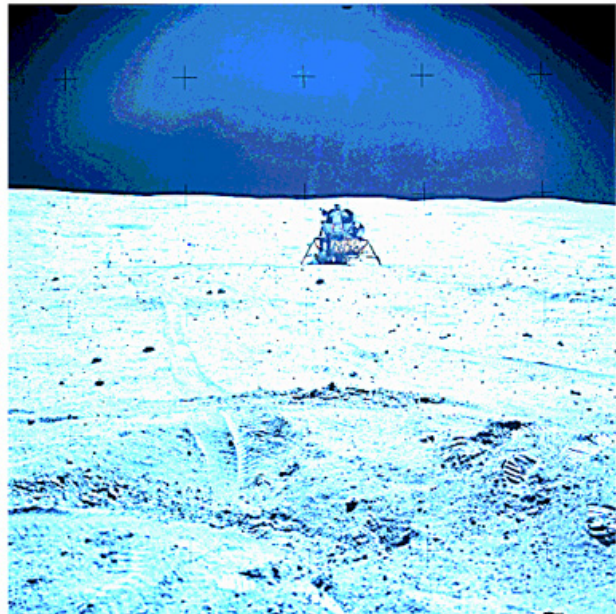
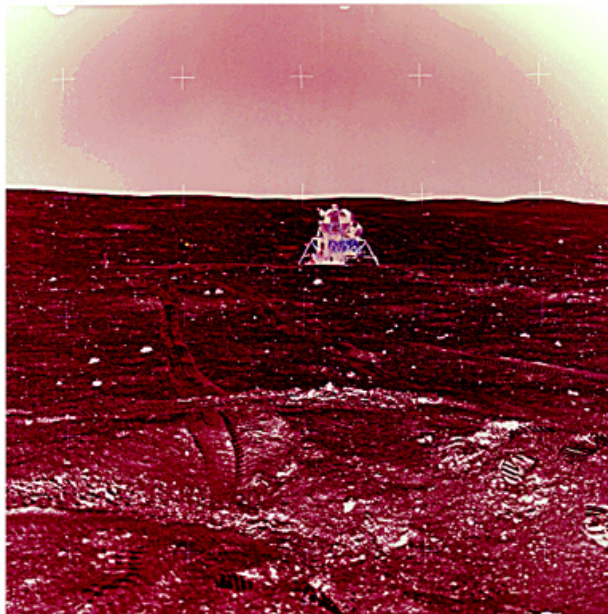
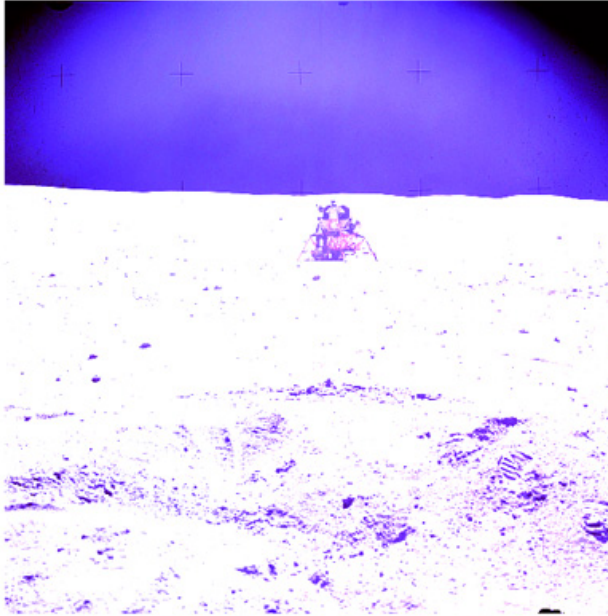
Uneven lighting on Apollo backdrop

A view of the heavens through the atmosphere of earth.



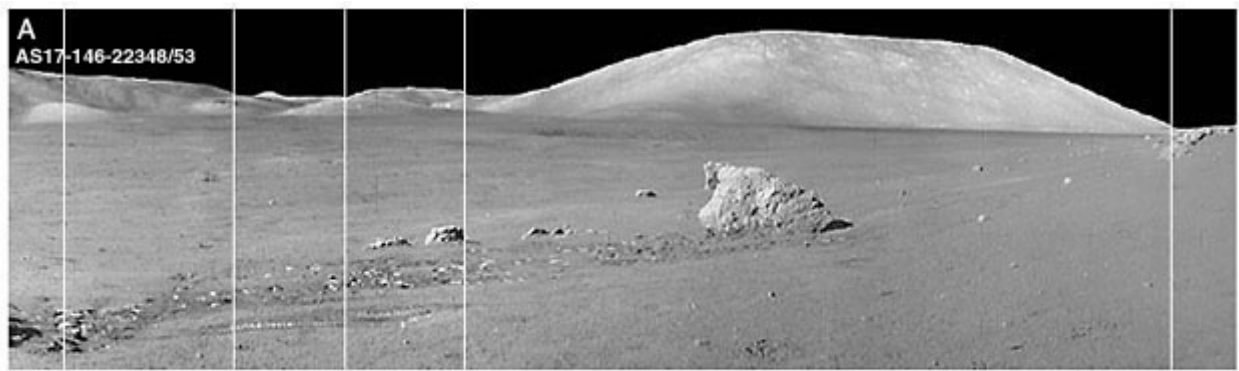
A view of the heavens from the surface of the moon, with three computer enhancements to bring out the curvature of the heavens without distortion of atmosphere, proving that "stars" are an odd phenomenon seen only from earth.

APOLLO 16*

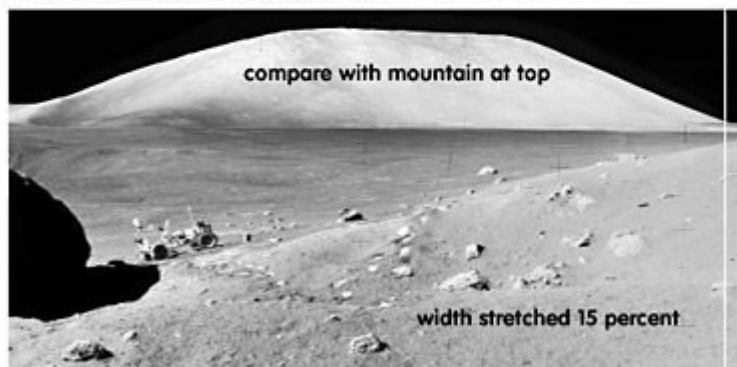


* APOLLO 16 PHOTO SHOWS NO STARS, ONLY A BADLY LIGHTED BACKDROP WITH UNEVEN LIGHTING, DETECTED BY COMPUTER ENHANCEMENTS.

Mountain backdrop stretch?

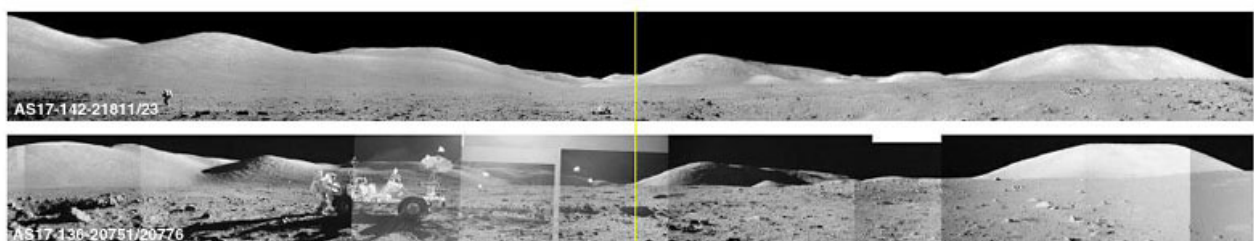


Were computers used to manipulate perspective? These Apollo 17 panoramas (A&B) certainly suggest it. Whereas the left backgrounds exactly match, in B's right background the virtually similar mountain will exactly match mountain A if it is digitally stretched by 15 percent. Was it initially compressed to match a different foreground?



1970s a computer may have been used to stretch or compress. But the same result could have been achieved by either photo retouching, or by physical adjustment of the backdrop and the set.

Apollo 17 panorama mismatches



Improbable Apollo 17 panoramas. At right hills match, shot from similar viewpoint. At left they do not match, apparently shot from a different viewpoint. Also note the different lighting.

” Editor's Comments: If both these panoramas are indeed depictions of the same location, features should correspond. For example, a 'new'

or different hill is apparent to the left of the rover in the lower image – its 'arrival' cannot be due to the different lighting.

AULIS Online

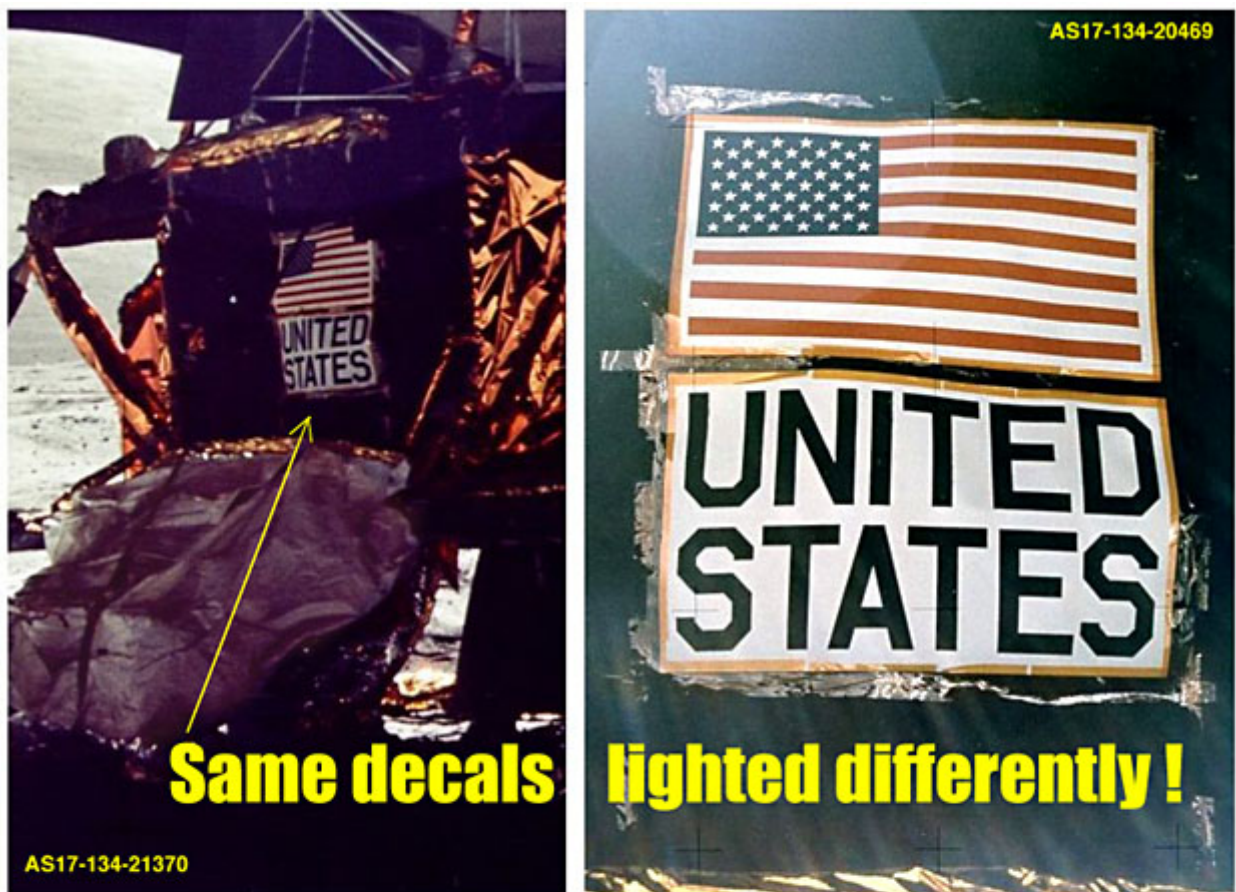
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https://www.aulis.com/jackstudies_8.htm

6 min read

Apollo Investigation. Jack White's Apollo Studies 8 by Jack D White BA. Adhesive tape lighting give away. Aulis Online.

Adhesive tape give-away



Specular highlights on Scotch Tape show fill lighting

If you have ever pointed a camera flash at a shiny surface and been disappointed by the bright glare reflected back to the lens, you have been victim of a specular highlight. A very bright light POSITIONED NEAR THE CAMERA LINE OF SIGHT will be reflected by a shiny surface back toward the source, creating overexposure...resulting in specular highlights. Above left, it is seen that the two decals are in DEEP SHADOW, with no strong light falling on them. If no strong lights fall on the scene, there can be no specular highlights without adding auxiliary lighting. At right, the shiny Scotch Tape shows bright specular highlights, indicating extra lighting from near the camera. There was NO auxiliary lighting on the Moon.

” Editor's Note: For some it may be difficult to come to terms with the fact that on a project where "money was no object" NASA would use crudely-applied adhesive tape (probably Mylar® or similar) to secure the US decal. Surely a big time whistle-blowing gamble that someone like Jack White would reveal it to the world.

The starboard bay still packaged



The bay after contents removed



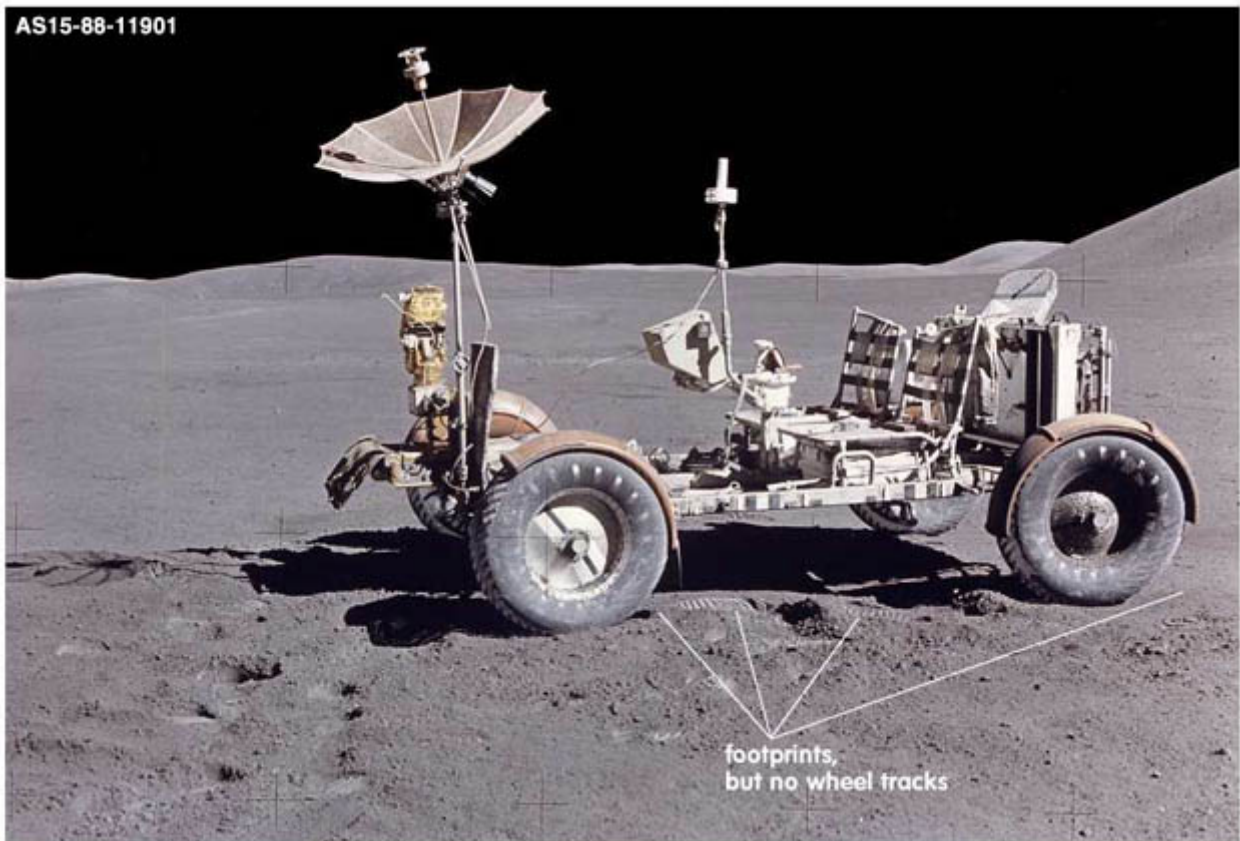
Is it likely that different astronauts on different missions could "accidentally" take two photos with such a nearly identical camera point of view?

The shadows of the 2 LEMs appear to be cast of the same object with same lighting.

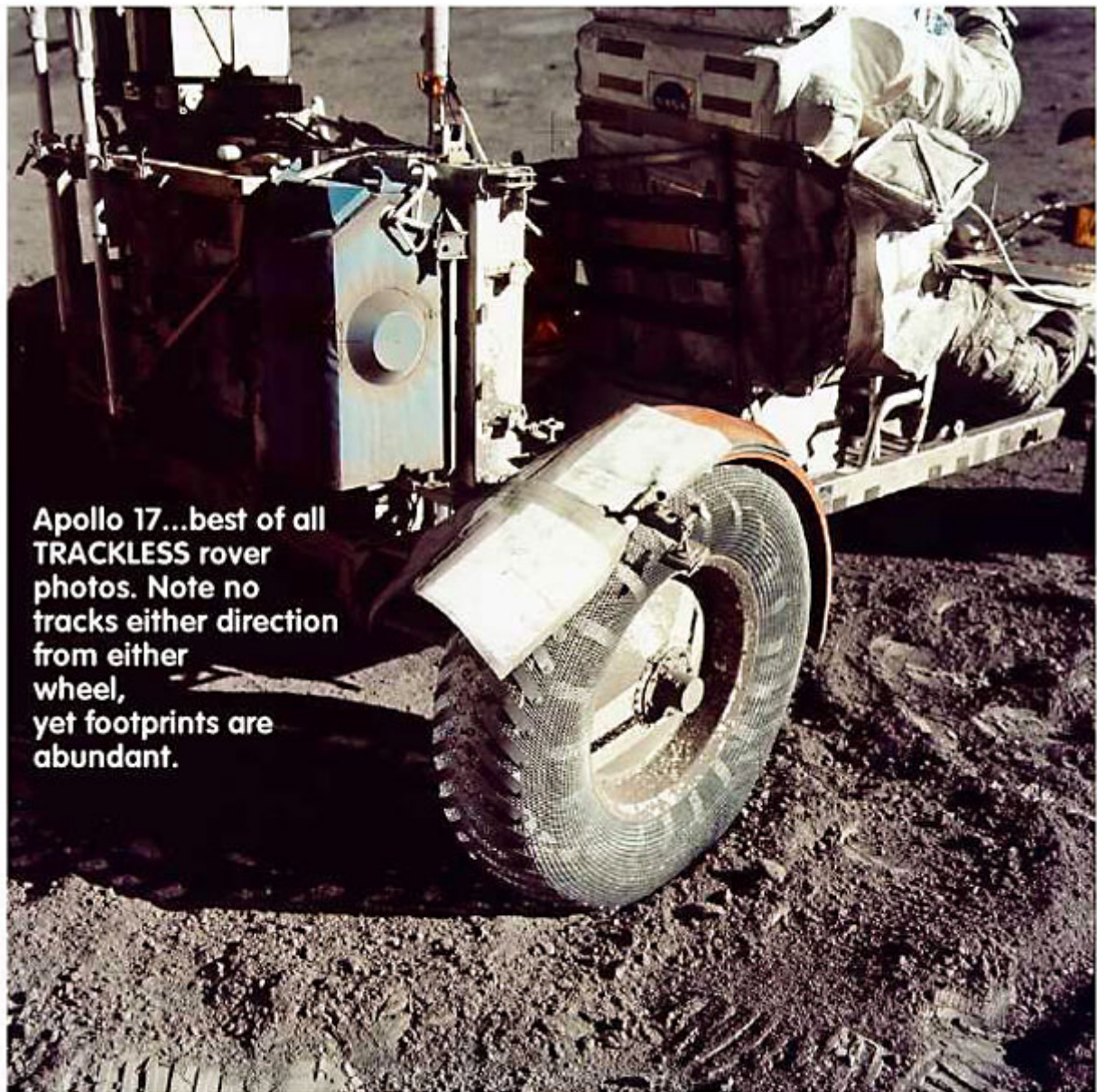
Same LEM, same lighting, background rearranged!

” Editor's Note: This study is a close one to call, but the images are so alike, considering the fact that they are from two totally different missions with differing conditions and 'terrains'. The LM shadows are going to be generally similar, but to achieve the same precise shadow details (for example see arrow) the lighting would have to be from exactly the same height and orientation to the LM on both missions. No doubt NASA never anticipated that researchers would analyse this material so closely.

Another trackless rover



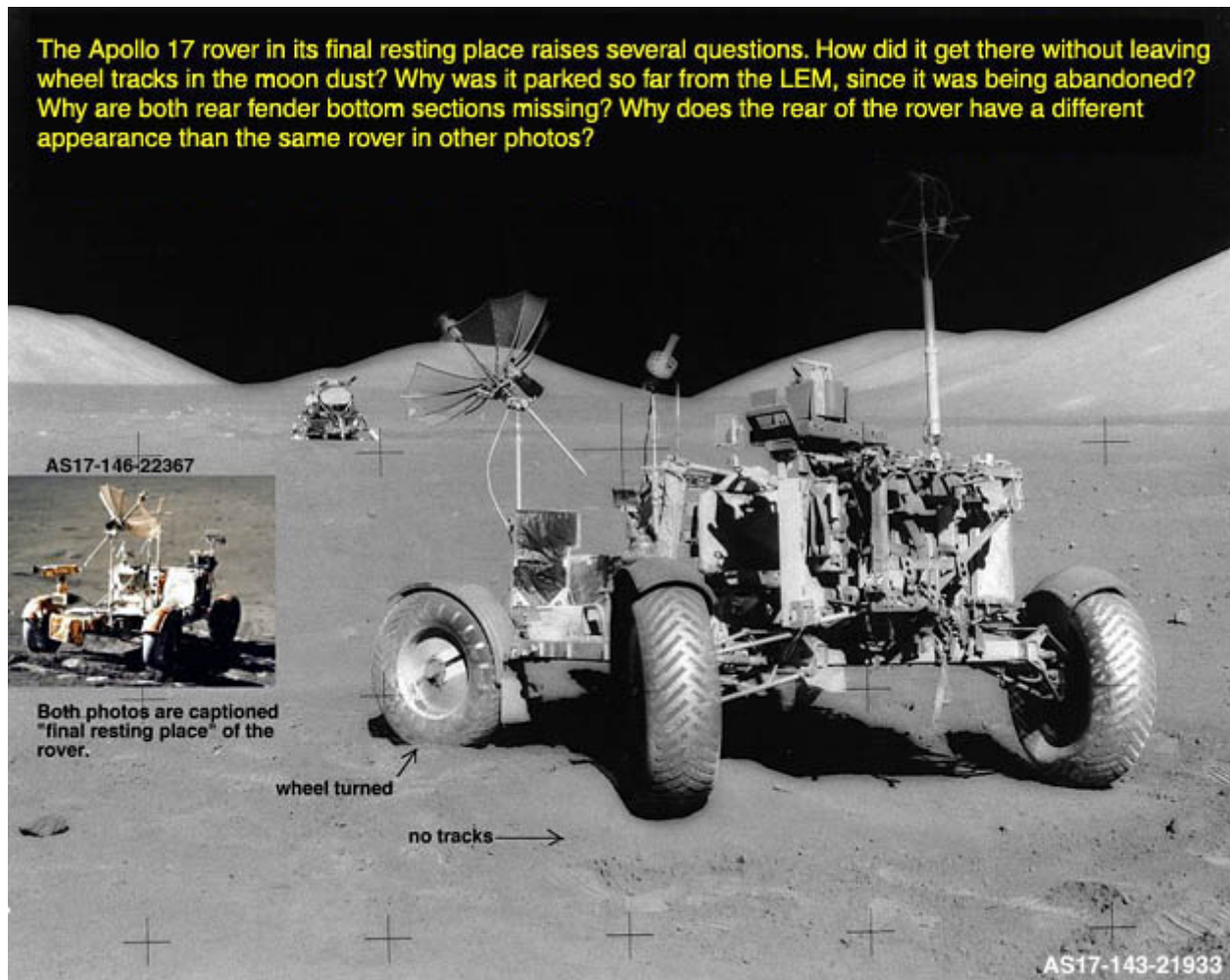
Best trackless rover picture



” Editor's Comments: Regarding the rover's damaged fender, author Andrew Chaikin says: "Before the geology traverse, Cernan had accidentally caught his hammer on the Rover's right rear fender and before he realised it – most of the fender was gone. As a result the entire geology traverse was accompanied by a spray of dust that shot skyward and rained down on the two men." Then, the following day: "After repairing the Rover's broken fender with some maps, grey tape and clamps – a fix devised overnight in one of mission control's back rooms," this fender gave out finally on the way back to the LM [after the last geology trip].

However, with conspicuously absent tracks, all this sounds like pure fantasy if the rovers were never actually driven on the Moon. See also article [*Further Findings*](#).

Final resting place for rover?



” Editor's Comment: Three questions:

- 1) Why is the dish antenna pointed forward, when in the inset photo the dish is pointed backward?
- 2) Is the distance of the LM in this photo commensurate with the 4 ks from the LM indicated on NASA map of Apollo 17 stations? (See later study *Same hill used many times.*)
- 3) Why is the lighting so different in both these pictures? In the inset photo, the light source is from left of frame and the front wheel is in shadow, in the main photo the wheel is in a different position and not in shadow. In the main image the lighting is higher and onto the rear of the LRV. Therefore a) the rover has been moved between these images – except there are no tracks, as Jack White points out – and b) the lighting is from a completely different height in the 'sky.'



Should the earth be seen in both consecutive A17 photos?

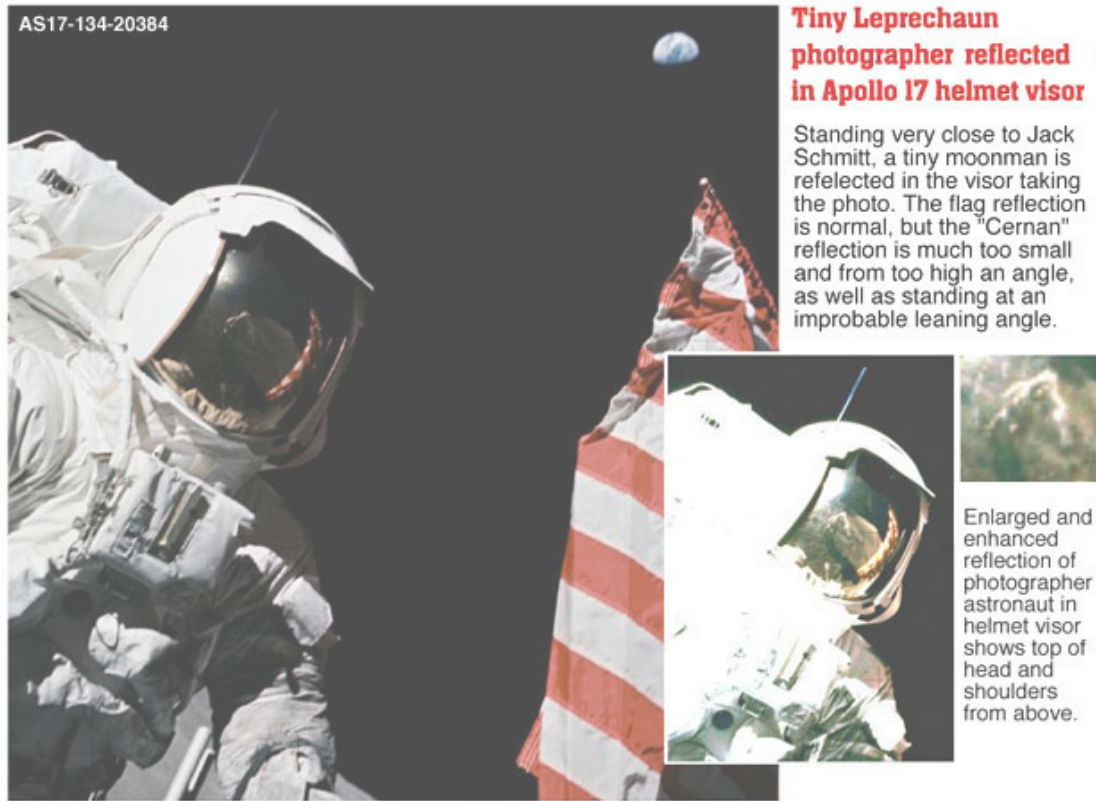
The antenna tip and flag tip (arrows) line up. The photo at top was from slightly lower and closer. Seems to me that the "earth" should appear in both. And if the camera was mounted on a chest, how was a lower view and upward aim achieved?



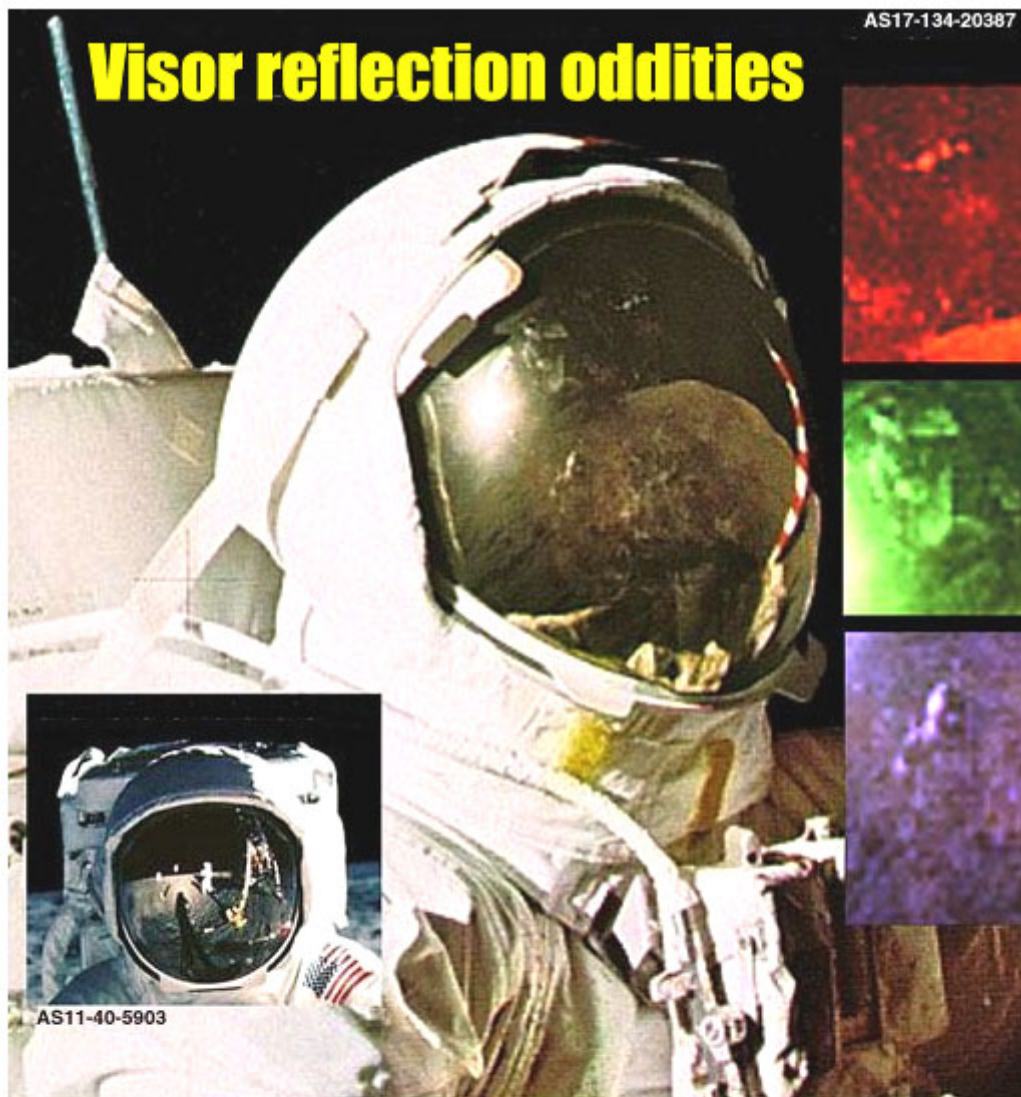
Editor's Comment: It is worth noting that there is an alignment on the horizontal lines despite the slight change of camera position and rearward lean of astronaut. Was the Earth really in the photo, or was it perhaps added in the darkroom? Compare Study '[Earth Pasted](#)'.



Visor reflection anomaly

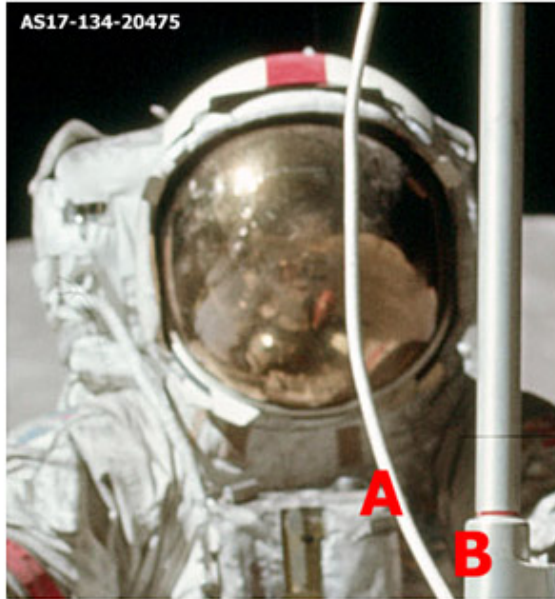


Editor's Comment: This finding does not tally with the recorded Apollo 17 TV coverage. Therefore this still image and the TV transmissions of this event cannot both be valid. Please see *What happened on the Moon?* to make a full comparison between the two media. See also article [Further Findings.](#)



Computer enhancement of the reflections in the visor of the large photo above shows many strange shapes, including insets...a row of lights, unidentifiable shapes, and a tiny astronaut photographer who, though on the same level, is shown in a top view looking down, and in shadow, unlike the image inset at left.

Upon reflection, some are missing.



Missing from the reflections in the helmet visor are the antenna wire (A) and the antenna mast (B), both of which are light colored and in front of the mirrored visor. Also conspicuously absent in both visor reflections are images of the white suit of the other astronaut using the camera, as seen in other visor photos, but absent in these two.

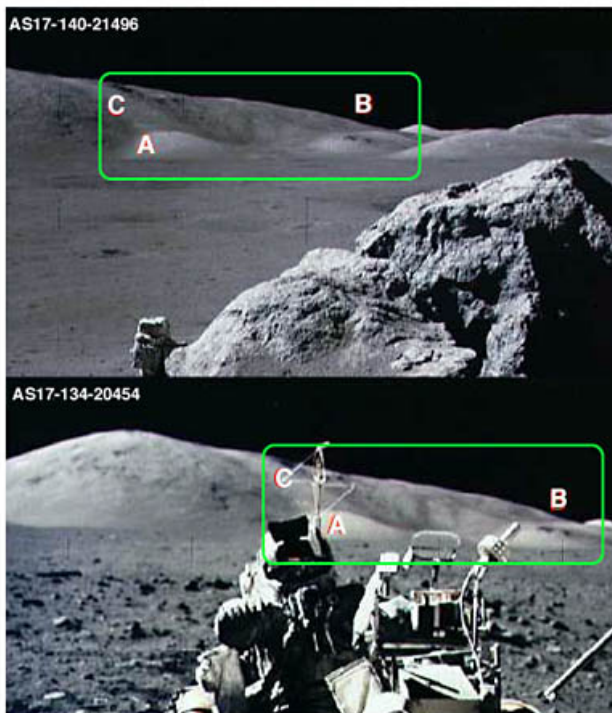




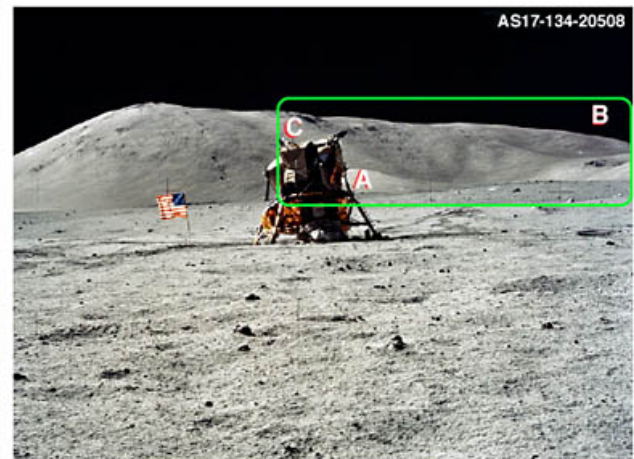
HOW BLACK IS BLACK?

Like all Mission Apollo photos, this famed photo of astronaut Schmitt has a dense solid black sky. Cernan kneels, as reflected in Schmitt's visor, and snaps a photo of the earth above the flag against the black sky. But when subjected to computer analysis, an upper right corner rectangle remains dense black, with the rest of the sky far less dense, as indicated by splotches of blue and green, indicating a probable composite of photos with slightly different shades of black density. Black should stay black.

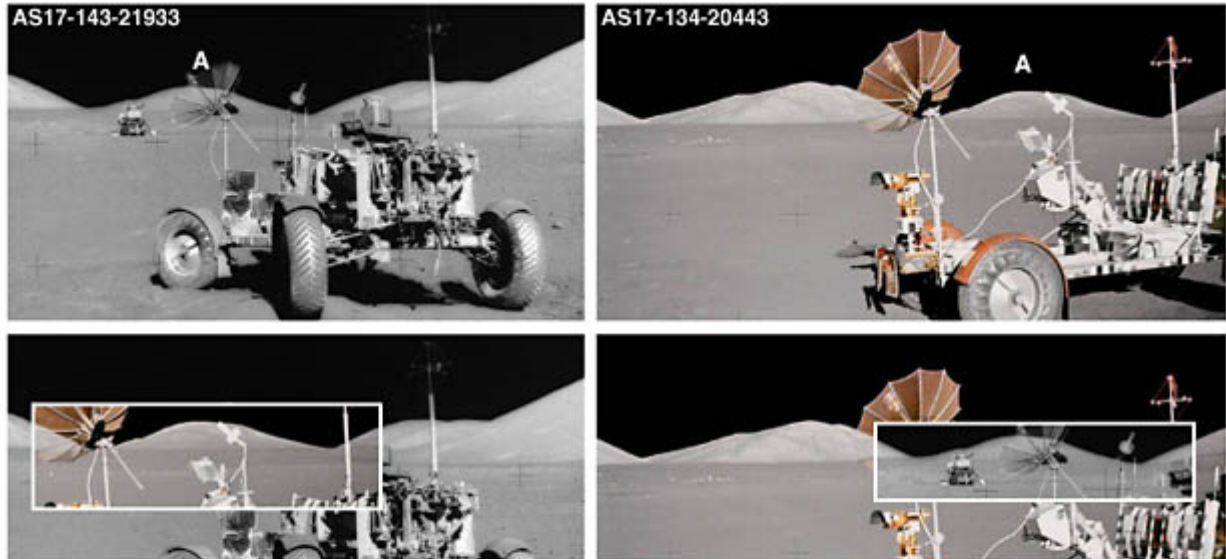
The case of the missing Lunar Module



Proof of faked photos on Apollo17 mission with sample pictures: Hill A is seen in all photos; Hill B with 2 craters is seen in all photos; Hill C with 3 craters is seen in all photos; numerous other features within the green outline are identical. There is no doubt that all show the same area. Yet the LEM vehicle (below) which arrived there first, is not seen in any other photos from farther away. What more proof is needed that these photos were not taken on the Moon?



” Editor's Comment: It is likely that there was a finite number of backdrops available to the photographic team to produce a large number of photographs and that NASA failed to anticipate such meticulous analysis of the imagery. See [*The skeleton in NASA's spacesuit*](#) and [*Exposing Apollo*](#).



THE HILL, THE ROVER AND THE LEM

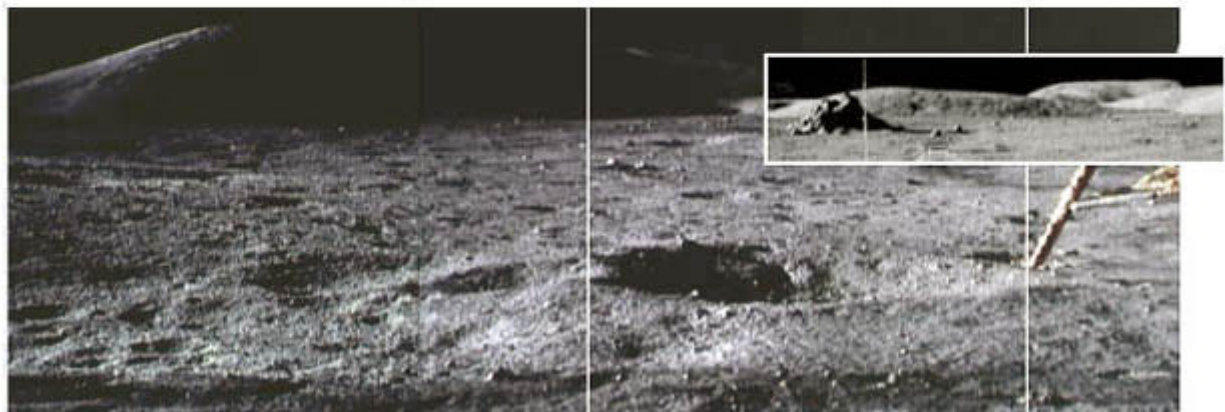
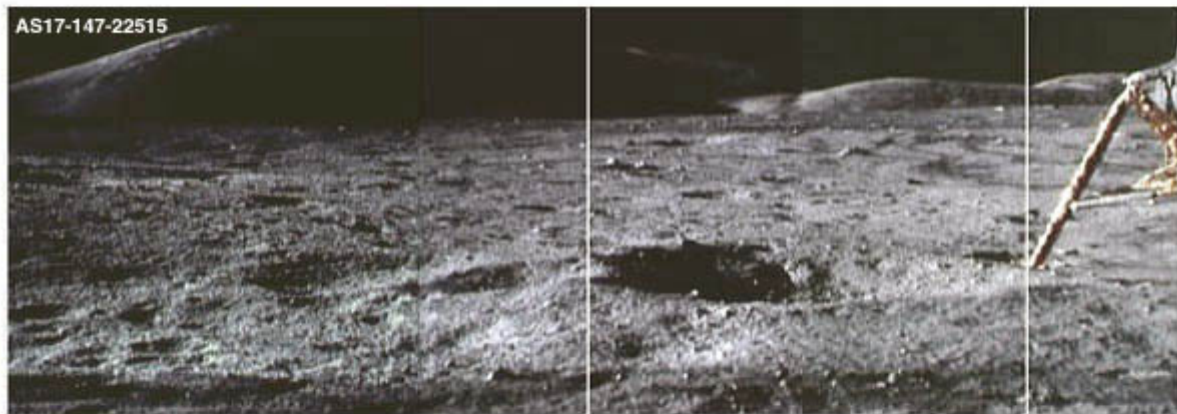
The two photos, AS17-143-21933 and AS17-134-20443, each have the LRV posed in front of the same hill (A). Yet the black/white photo has the LEM in between the rover and hill, and the color photo does not (note insets). In the insets, the hills are perfectly interchangeable, indicating little change in camera location, distance or perspective. Other photos show the LEM is out of the color picture to the left. In my opinion, this comparison shows the LEM should be behind the rover, not to the left, since the hills are identical.

” Editor's Note: Set designers messing up or whistle-blowing again?

This study could equally have been titled *The case of the reusable hill*, because in the Apollo 17 TV transmissions Hill 'A' features prominently in two totally different panorama sequences.

Oooops...Apollo 17 stagehands make another mistake!

Foreground crater and LEM leg are lighted same. They are in the same location.
Background is different with different lighting, and they forgot the big boulder (note inset at bottom). A few craters and rocks are different too.



https://www.aulis.com/jackstudies_9.htm

3 min read

Apollo Investigation. Jack White's Apollo Studies 9 by Jack D White BA. Apollo 17 stagehand issues. Aulis Online.

More
Apollo 17
stagehand
boobos

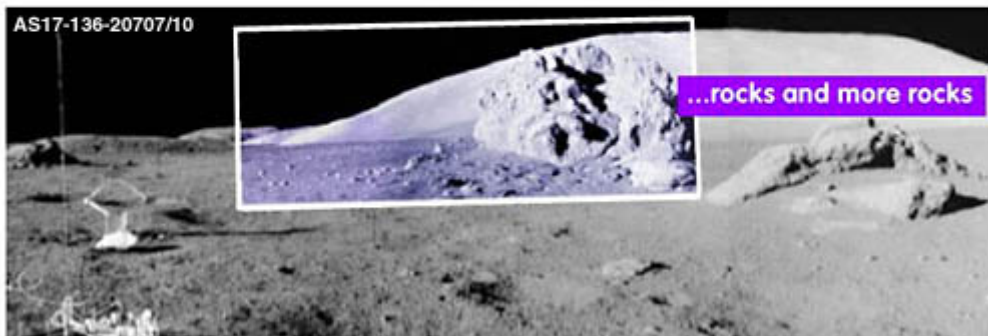


AS17-143-21973/6

AS17-136-20707/10



AS17-136-20707/10





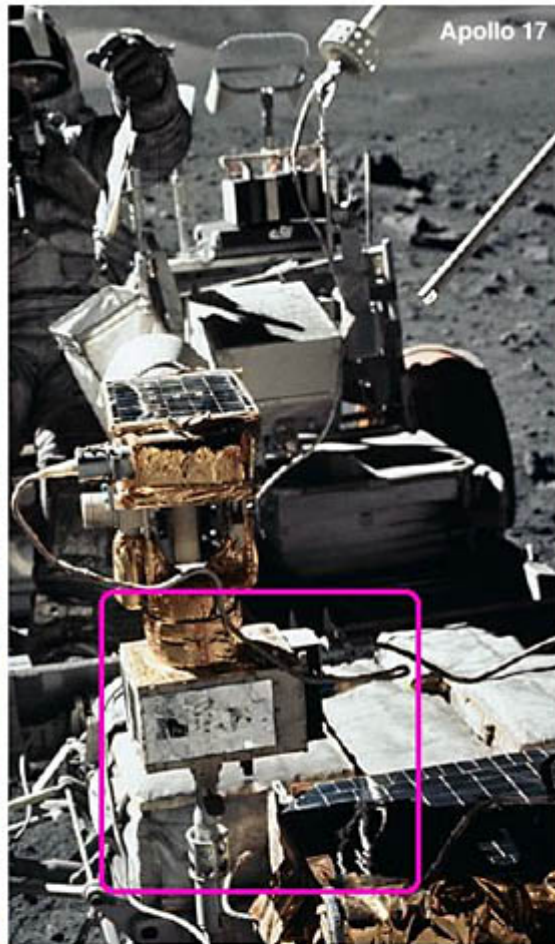
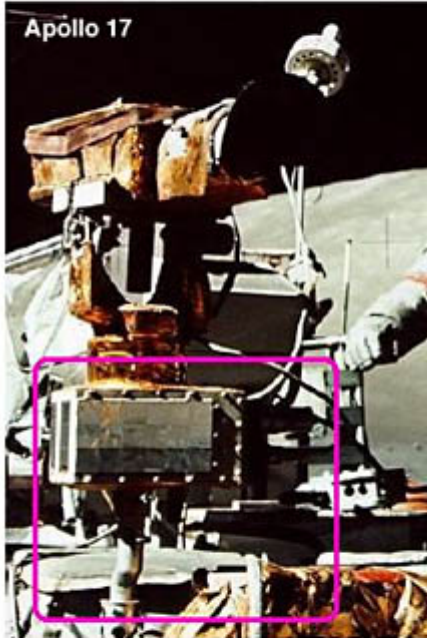
They got the perspective backwards

The top Apollo 17 photo shows a distant LEM close to the mountain. The bottom photo shows a close LEM far from the mountain. Both pictures represent the same LEM location. The background width distances are constant, but the height and configuration of the mountain differ radically. By the laws of perspective, if the bottom photo is taken closer to the LEM position in the top photo, the mountain **MUST** be larger, not smaller. The prop men boobooed again.

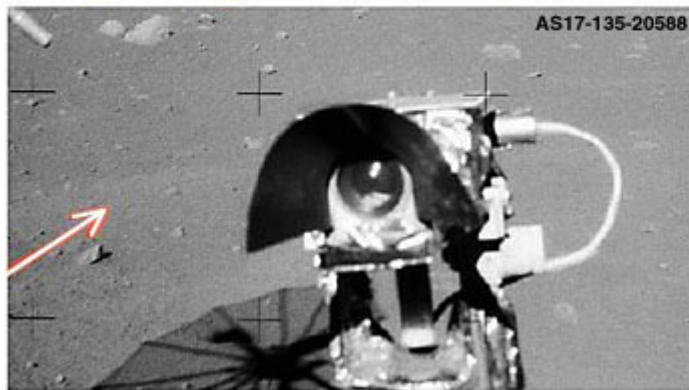


Editor's Comment: Yet more 'booboo's', INTENTIONAL mistake-making – or actually moving the LM? See also [Exposing Apollo.](#)

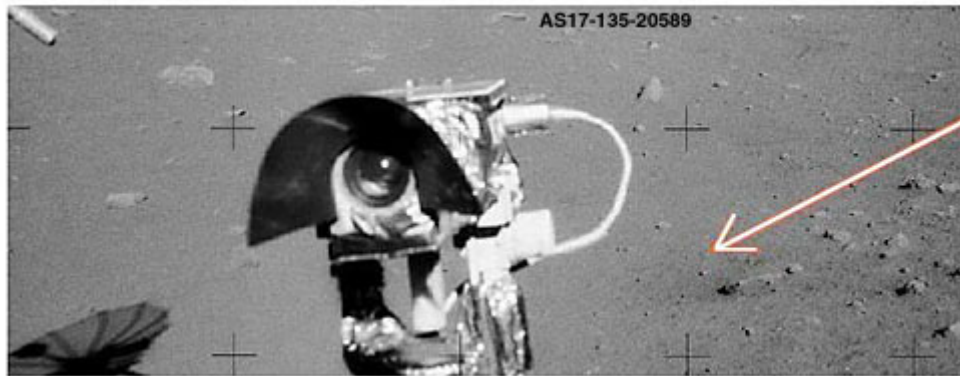
Base of camera mount changes between photos



Rocks lighted from different directions!



In two consecutive Apollo 17 photos, the lighting on the LRV TV camera is almost identical, but the lighting on the background rocks changes about 180 degrees. The shadow of the dish antenna gets smaller and changes position.



Same hill (H) used many times



LEM



SMITHSONIAN PHOTO



5



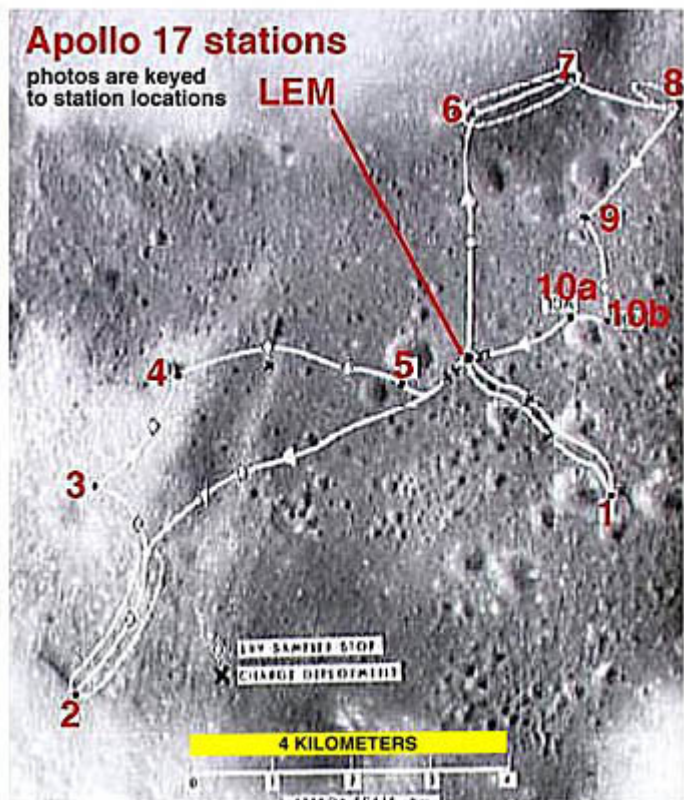
8



9



7



6

KILOMETERS AND BACKGROUND PHOTOS:
A kilometer is about .62 of a mile. The moonmap above shows how many kilometers the moon stations were apart, and their distance from the hills in the background. All the photos appear to be taken from the same or similar viewpoints although miles apart and from differing directions. Interestingly, the camera is always pointed toward the SAME hills, despite the various locations and distances involved. Study the moonmap and the various locations the photos were made, and see if it is logical that the same point-of-view could be achieved from all these different locations. And it is totally illogical that the LRV was abandoned at Station 8, more than 4 kilometers from the LEM, causing the moonmen to walk that great distance back!



Editor's Note: Exactly the same conclusion was reached by researcher David Percy in *What happened on the Moon?* For more in relation to the Apollo 17 stations map, please see also the *Final resting place for rover* in a previous Apollo 17 study.

More serious anomalies



Which of these photos represents the Apollo 17 landing site?

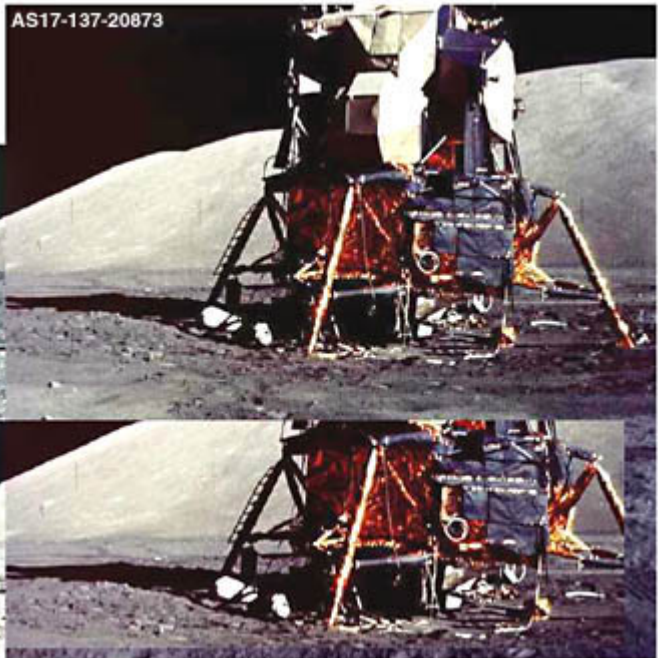


Editor's Note: Surely multiple use of sets and backgrounds can be the only answer.

Why do so many background hills match in so many Apollo 17 photos? Are the same backdrops used in many sets?

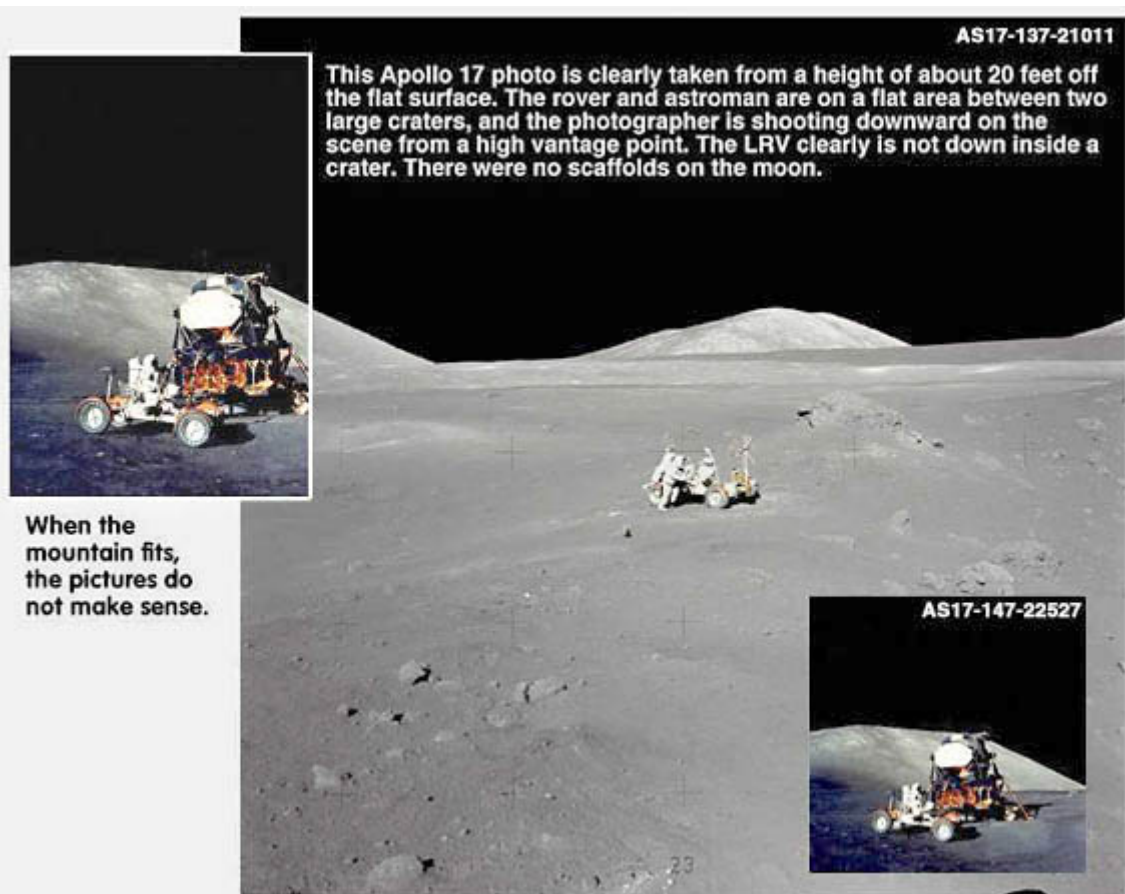


AS17-134-20507



AS17-137-20873

High view of rover in wonderland



AS17-137-21011

This Apollo 17 photo is clearly taken from a height of about 20 feet off the flat surface. The rover and astronaut are on a flat area between two large craters, and the photographer is shooting downward on the scene from a high vantage point. The LRV clearly is not down inside a crater. There were no scaffolds on the moon.



When the mountain fits, the pictures do not make sense.

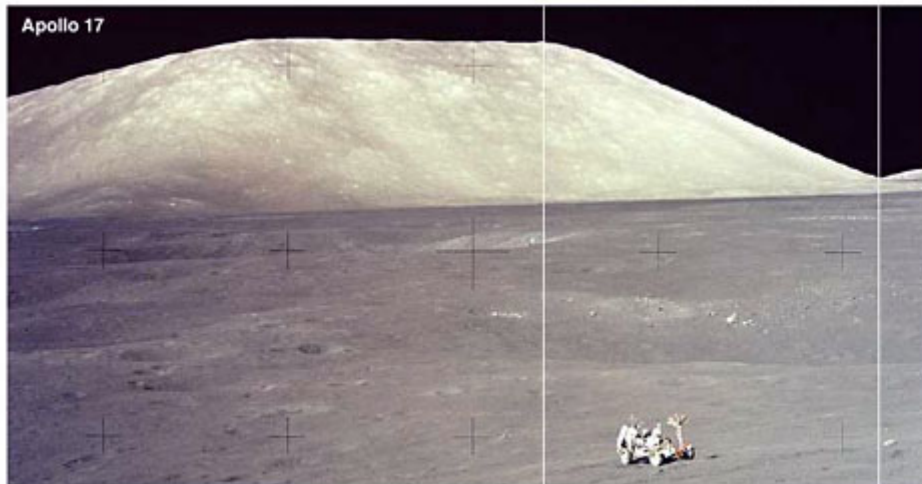
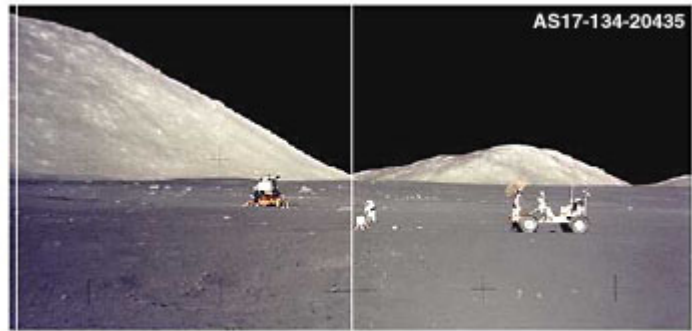


AS17-147-22527

” Editor's Comment: Of course dissenters might say the main photograph was taken from a convenient adjacent slope! Please see previous references to multiple use of backdrops and settings.

Apollo 17 LM disappears

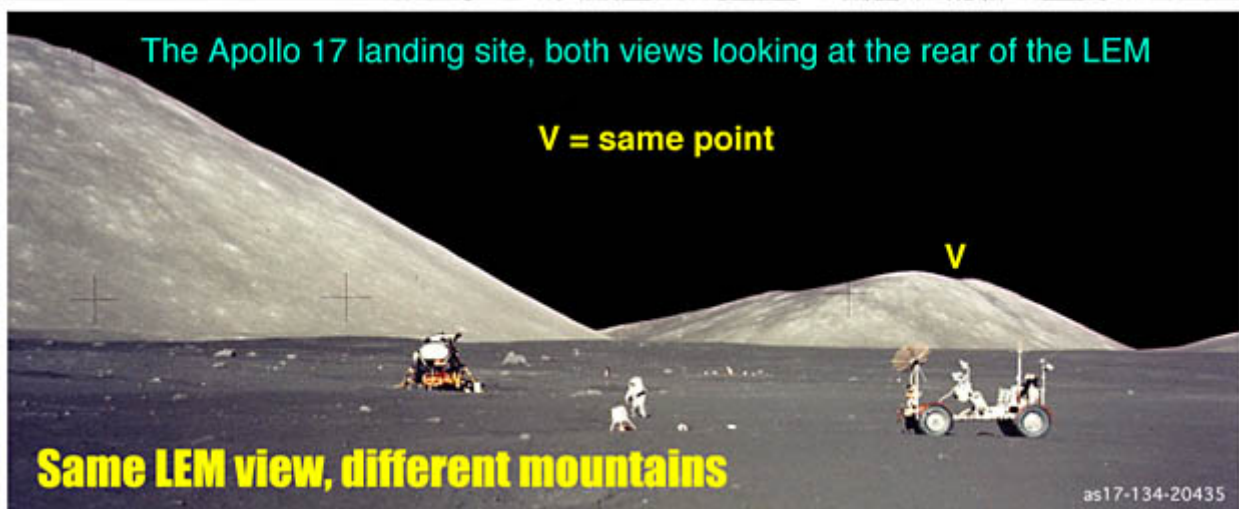
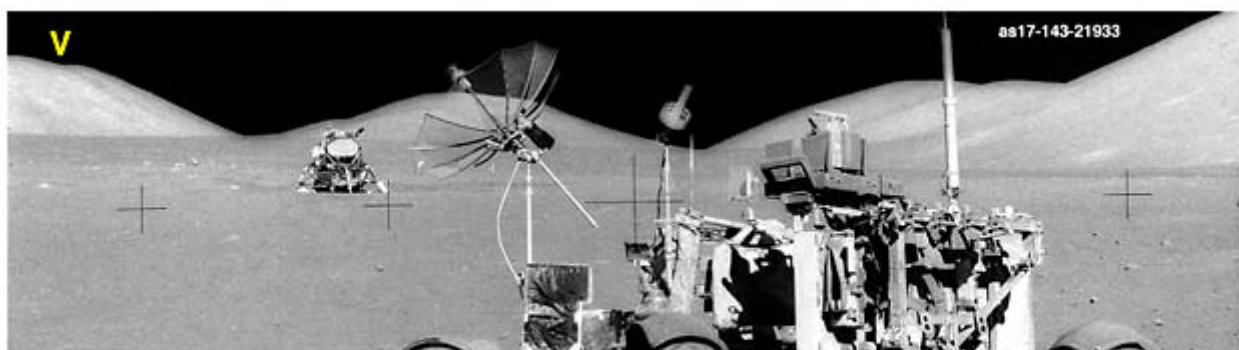
Are
these
two photos
mutually exclusive?



The top photo shows
the LEM with the
mountain in the
distance.

Should the bottom
photo also show
the LEM in
the same relative
location? If the
bottom picture is
taken from a greater
distance, shouldn't
the LEM appear
in it?

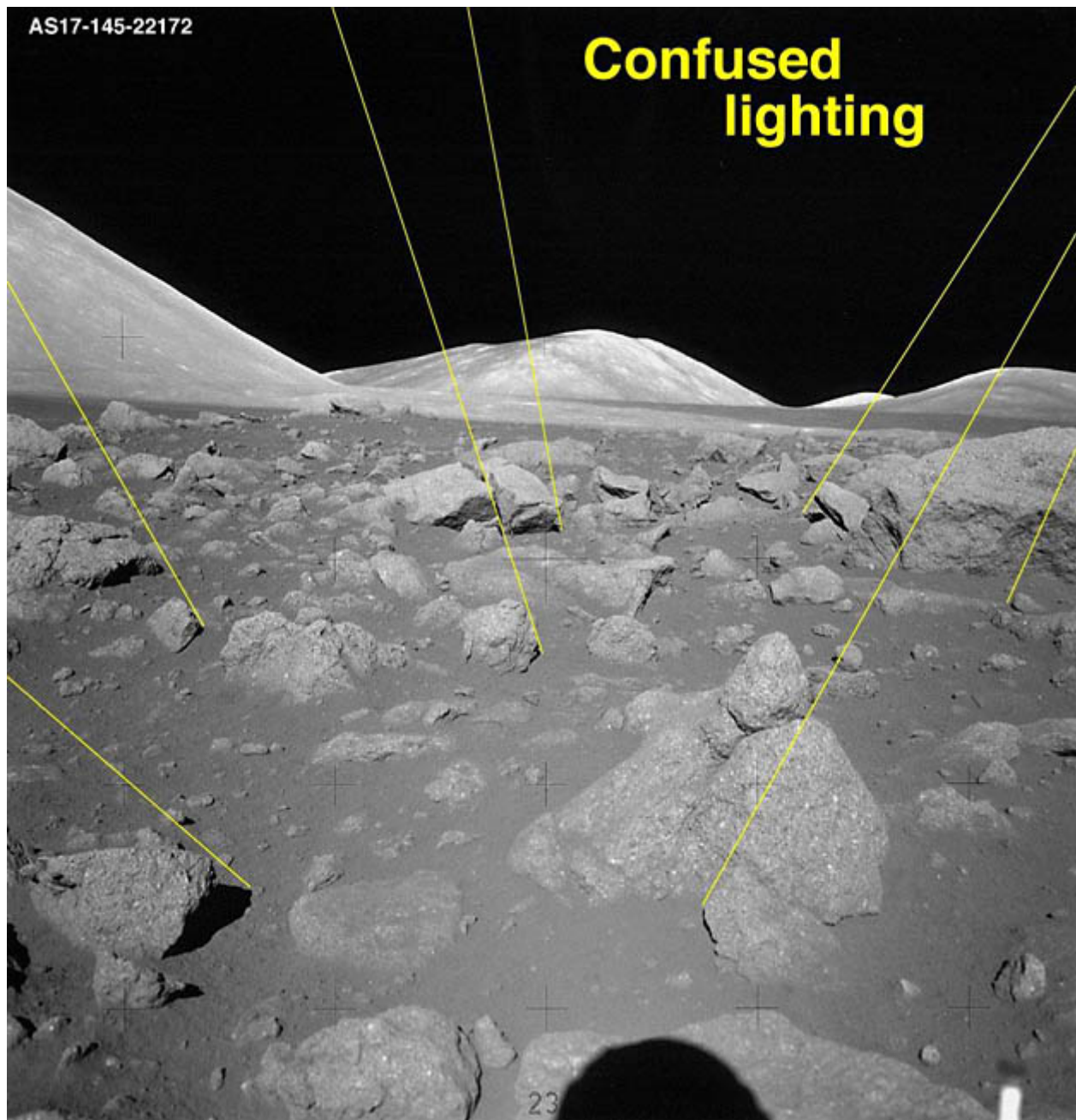
Mountain backdrops change again



The Apollo 17 landing site, both views looking at the rear of the LEM

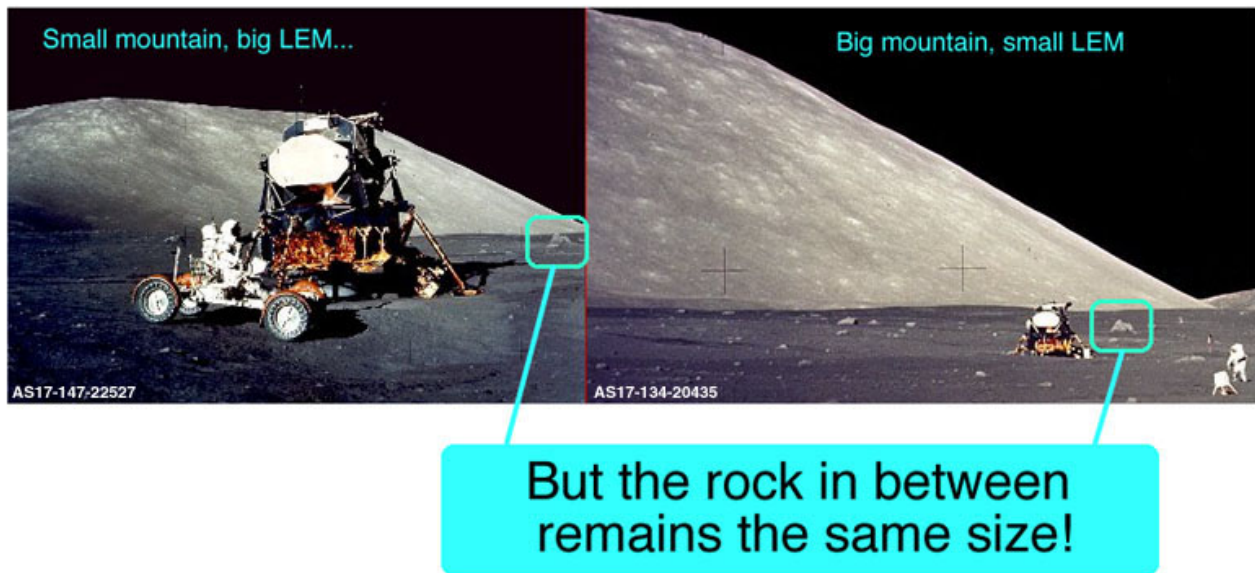
V = same point

Same LEM view, different mountains

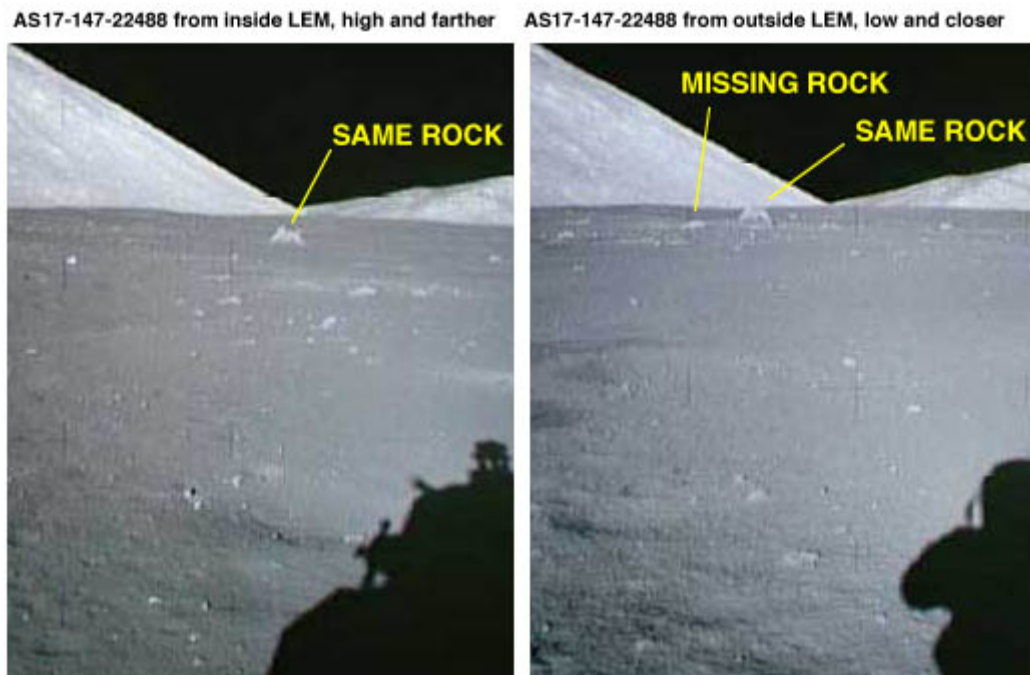


Editor's Note: This effect cannot occur with natural sunlight.

The proof is in the detail 1



The proof is in the detail 2



Three light sources used to illuminate the CSM



AS17-148-22756

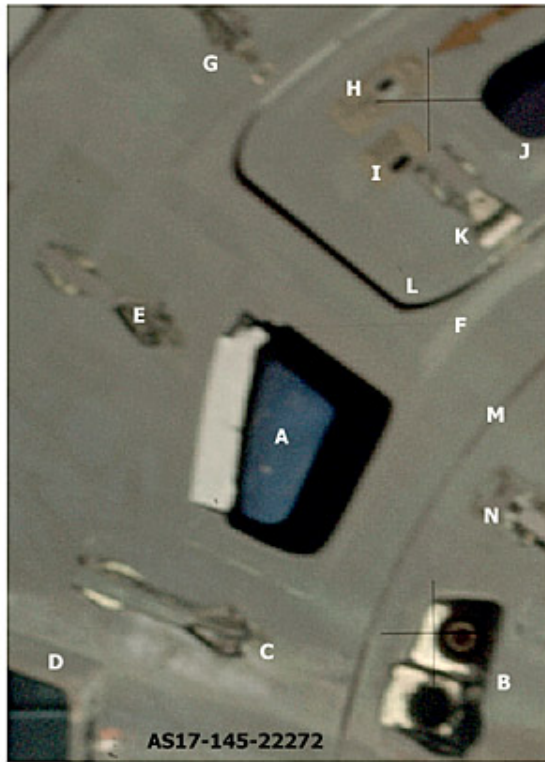
Docking procedures between LEMs and Command Modules were well photographed during Apollo missions, but only giant enlargements show...



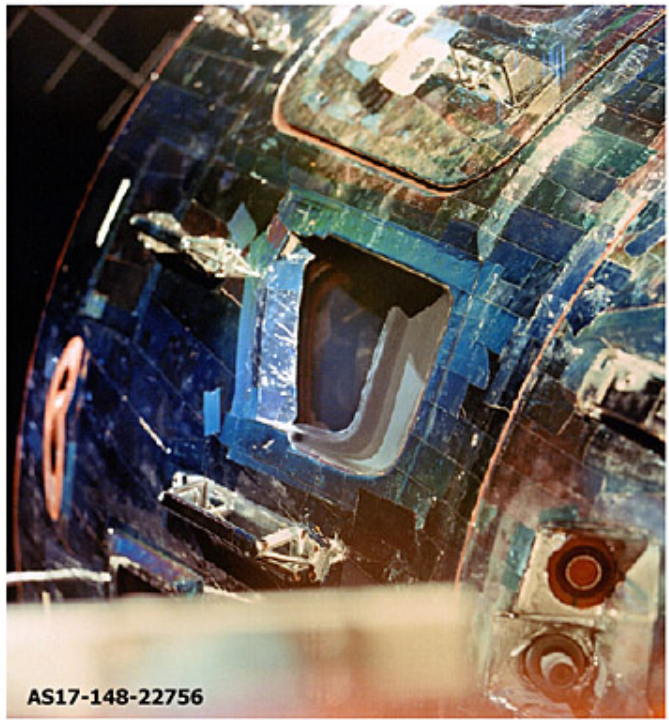
...Command Modules were constructed with "Scotch" tape!

Haphazard torn and clipped strips of wide transparent tape of some sort were used in various places on the surface of the command module for some unknown purpose. Was this multimillion dollar space craft built by an aerospace contractor or in an amateur's backyard? Note that not everything is covered, and the tape has at least three different widths...and is neither uniform nor scientific. Also note the TRIPLE SHADOWS in the window frame (A,B,C) from three different light sources, as well as the specular highlights on the tape (D) which seem to be from another light source.

Same CSM – different look

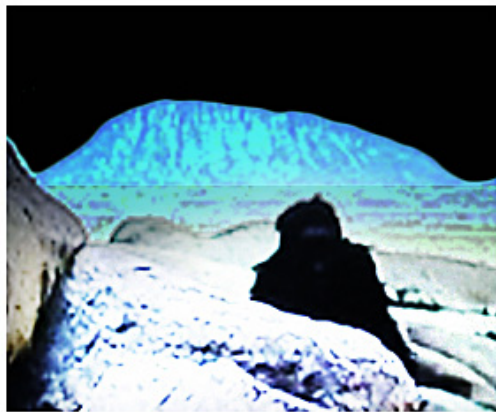


Same scene?



How do you like your Command Module...with or without "Scotch" tape?

How can two color transparencies of the same object taken about the same time be so radically different? At left, letters identify all the same landmark points on the Command Module, assuring that we are looking at the same area in each photo. Everything looks the same except for the obvious tapework. How is this possible? And why?



The Mystery of the Apollo Moonrovers:

Chapter 1. Tracks while still packaged?



In 2002 I came across the photo at left. It seems to show the LRV rover vehicle still packaged, yet in the foreground are plainly seen rover tracks in the moon dust.



I thought that surely if the rover is still packaged, it could not have made tracks. The unopened package had been lowered from the starboard storage bay. The portside storage bay on the opposite side is still covered in gold foil. This photo and others appear to show that the LRV was assembled and outfitted at the left in this photo where all the footprints are. There are no such footprints on the opposite side. I decided to investigate further, because if my supposition were true, this was a smoking gun of fakery. So I searched among photos of other missions and found a similar photo, below, from Apollo 16 to compare with the one from Apollo 17 above. In this one the lowered package had been opened, the foil removed, and the rover had been assembled to the left of the opened package. It seemed I was on the right track.

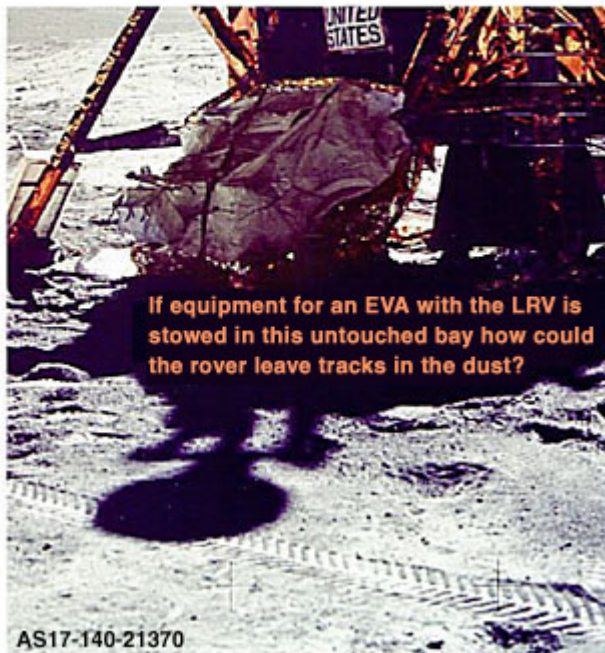


I found the same with Apollo 15, package and rover on the right side.



The Mystery of the Apollo Moonrovers:

Chapter 2: The internet "goon squad."



The starboard bay still packaged



The bay after contents removed



The photos above show what the foil packaging material looks like BEFORE and AFTER removal. Before the packaging is removed, the LRV cannot leave tracks in the dust. The LRV is loaded on a hinged pallet on the front of the LEM.

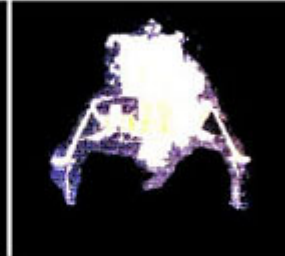
After making the discovery of what I perceived to be an unpackaged rover leaving tracks in the dust, I posted the above study on the internet. I was immediately attacked by a squad of Apollo apologists. They made vicious personal attacks, but a few provided some useful information, including the Apollo 16 photo below, which they said was taken of the LEM in flight, showing the LRV on the opposite side.



The Mystery of the Apollo Moonrovers:

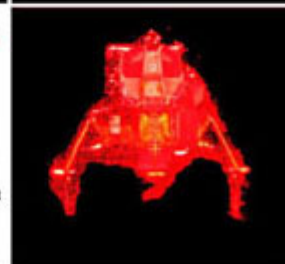
Chapter 3: the only "official" evidence.

Official evidence of the location is very scant...a few manuals, a few pre-flight photos, some drawings. My study below of the "in-flight" photo in Chapter 2 shows it is retouched, and cannot be trusted.

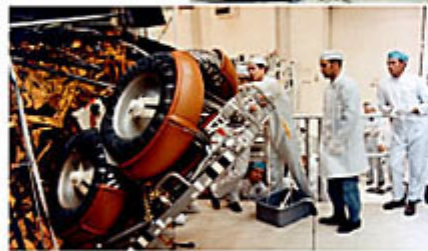
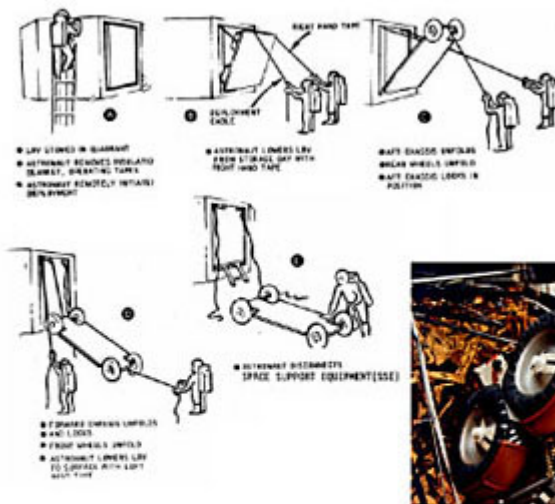


Computer reveals crude retouching of Apollo 16 LEM

The photo above of the LEM was alleged to be snapped from the orbiting capsule immediately after separation. I subjected it to various computer contrast levels and the crude black retouching of the background becomes very apparent. The retouching possibly was needed to remove the cables from the crane which suspended the device for photography.



A few other things in manuals, drawings, and photos support the official story of the LRV being attached to the port side:



...but not a single photo of an LRV attached to the port side of a LEM can be located !



Editor's Note: See also earlier Apollo 16 study: *Computer reveals crude retouching of Apollo16 LEM*. The point made by Jack White "...not a single photo of an LRV attached to the port side of a LEM can be located" may require clarification. It appears that he is referring to lunar

surface photos of the stowed LRVs. The only photo of an LRV apparently on the port side of a LM is one depicted in flight against a black background AS16-118-18894. But as Jack White has demonstrated, the photograph is suspect because he has found that this 'in flight' image was retouched.

The Mystery of the Apollo Moonrovers: Chapter 4: Why were no photos taken ?



3 photo "ops" missed !

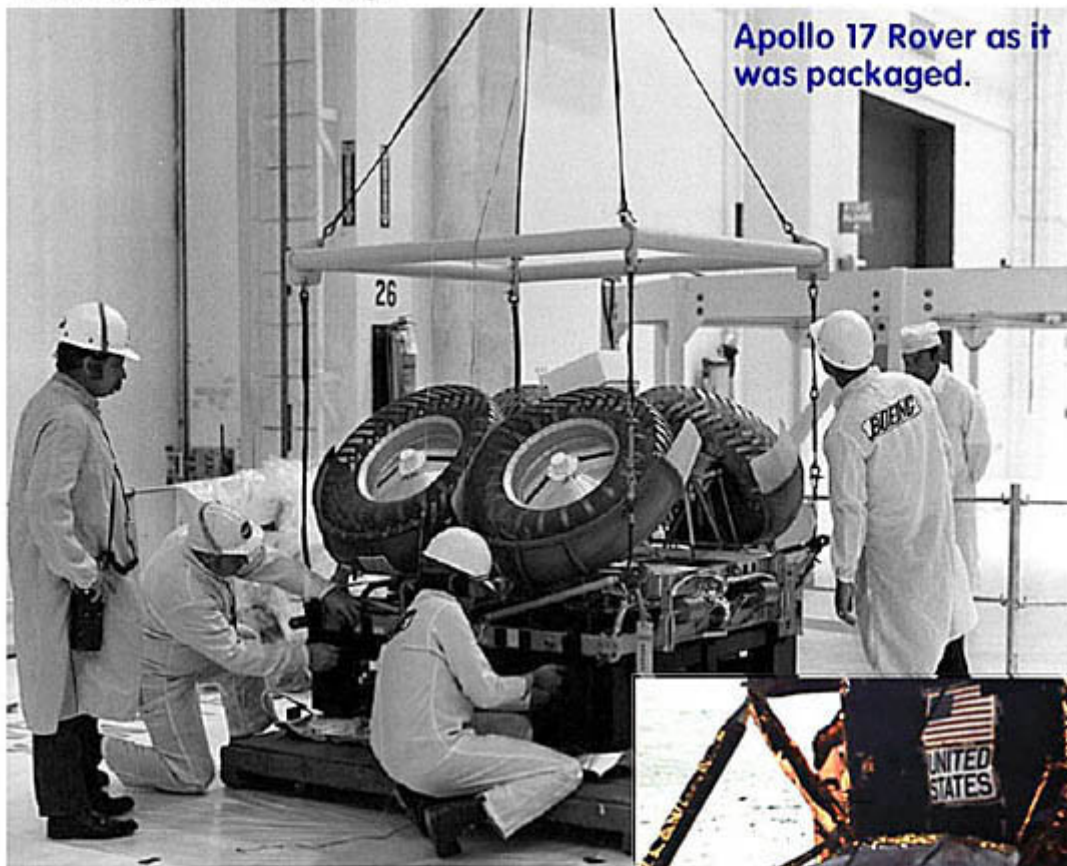
3 missions had large starboard "packages". No photos show the packages being opened. All 3 had LRVs. No photos show the LRVs being lowered and assembled. All 3 rovers were assembled adjacent to the starboard package judging by the footprints. If rovers were transported to the moon, why is there no photographic record of this important operation?



” Editor's Note: Although there was TV coverage of lowering the Apollo 15 LRV from the port side, which was somewhat lacking in detail, there were no Hasselblad still photographs of this operation taken on any of the Apollo missions.

The Mystery of the Apollo Moonrovers: Chapter 5: What was in the package ?

It is quite suspicious that no photo record exists of any of three LRVs being unpackaged and assembled on the moon. Such new and untested hardware and procedures surely would have been worth taking a few photographs for the photographic history of the three missions. But NASA has not been forthcoming with such photos. If three LEMs took three 460-pound LRVs to the moon, it should have been mandatory to document the achievement, particularly the unloading and assembly.



**Apollo 17 Rover as it
was packaged.**

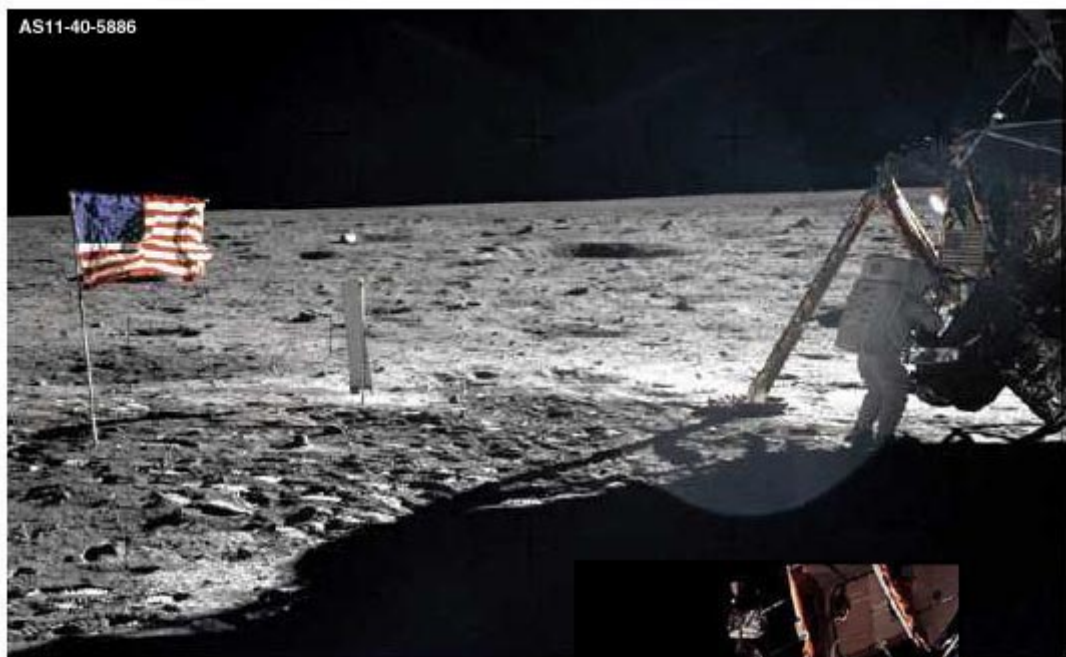


Note the similar shape

” Editor's Note; The answer to 'What was in the package?' is that the starboard stowage bay, QUAD IV, was the location of the Modularized Equipment Stowage Assembly (MESA). This is where a number of items were stowed. These are said to include camera lens items, geology tools, sample containers, communications equipment and so forth. Although there was low, rather indistinct, TV coverage of lowering the Apollo 15 rover, there were no Hasselblad still photographs of this operation taken on any of the missions.

No doubt if there was the will, the unloading operation could have been halted for a few moments in order to photograph unstowing the LRV for posterity. Some may question whether the stowed LRV in the Apollo 16 image AS16-118-18894 on the previous page (compared with say AS16-116-18579) is consistent with the bulk of the folded LRV, as depicted in the above BW photograph.

With and without extra lighting



Apollo 11, both photos with astronaut in shadow. Above without extra lighting, and at right WITH extra lighting. The "sun" is at right in both photos . . . and NO EXTRA LIGHT was available on the moon.



AS11-40-5868

”

How the cognitively challenged can recognize...



...the difference between color photos and foil.



Color photos look like color photos.

Gold foil looks like gold foil.

Foil reflections do not look like photographs.

Overlay used to add US decal to LM



Edges of a rectangular overlay of some sort which was apparently used to add the UNITED STATES decal to the exterior of the LEM.

LM black patch anomaly



What is this – and this ?

This Apollo 17 photo has two strange anomalies. At left a black patch has been added which overlaps the corner of the flag decal. NO OTHER PHOTOS OF THE FLAG DECAL SHOW THIS BLACK PATCH! At right a very odd reflection appears on the surface of the helmet visor. There is NOTHING IN THE PHOTO TO CREATE SUCH A REFLECTION!

” Editor's Comment: There is far more to this image than meets the eye.

Regarding the black paper-like material that was added – it is obviously not a part of the LM, therefore it must have been an addition made during the photo shoot – no doubt by a whistle-blower. Was the purpose to draw attention to the LM itself, or perhaps to a situation the photographic team were unhappy about?

This 'black paper' anomaly does not appear in other photographs, and must have been added ON THE SET. The astronauts certainly had no reason whatsoever to add it, nor had they the material to add it while ON THE MOON. This photograph alone proves fakery, since it was added over the US decal.

And hopefully the NASA Press Office has the answer as to what the object may be that is reflected in the helmet.



” Editor's Note: It was researcher Bill Kaysing who first remarked that photographs should depict dust on the surface of all footpads. He reasoned that the descent engine would throw up quantities of lunar dust that would settle on the upper surfaces of the gold foil. "The insulation on the secondary struts of the LM was damaged by heat – but the primary struts were only singed – or covered in soot." Apollo 11 – The NASA Mission Reports Volume 3.

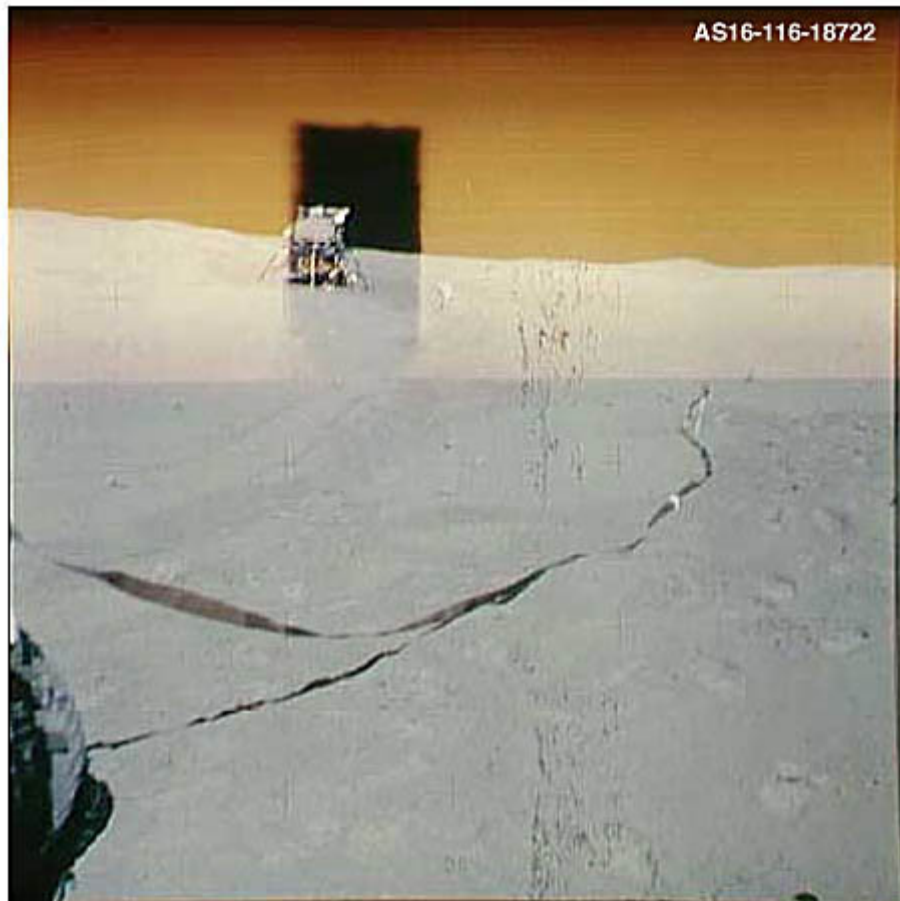
The *NewScientist* Letters to the Editor, 2005

Missing Moon Dust from George Tetbury

"In your article on moon dust you reveal that Apollo 11, 12, 15 and 16

experienced poor visibility while landing (28 May 2005 p.40). But we have photos of the feet of the lander standing on the lunar surface with not a speck of dust on them. If all the dust was blown away during the landing, Neil Armstrong's historic first step would not have left an imprint. What are we to believe?"

George Tetbury, Glasgow, UK



NASA's Open Door policy

According to NASA, this frame at the end of magazine 116 of Apollo 16 resulted when light struck the film while the magazine was being changed by the astronauts on the moon. But clearly this is a **DOUBLE EXPOSURE**, not sunlight striking the film. The bottom portion of the image is a moonscape with mountain. The upper portion of the image is a white wall with an open door as a second exposure. **ONLY AN IMAGE PASSING THROUGH THE CAMERA LENS** can register an image. Sun striking the film during a magazine change **CANNOT** create an image. There are no doors on the moon. Is this the work of whistleblowers?



Editor's Note: Perhaps Jack White should have used the word PICTURE instead of IMAGE. It is well known that film manufacturers

expose "images" of numbering and lettering using mechanical exposure through masks during manufacture. And a roll of film can be accidentally partially exposed to light during handling. Both of these may "create" images on the film, but neither creates a "picture". A picture can only be formed by a conventional light image passing through a lens aperture. An exception is the passing of X-RAYS through something, forming a shadowgram on film. The above discussion concerns the Hasselblad still photographs and not X-rays, accidental exposures, or manufacturers' markings.

End Note: Everyone expects NASA to behave with honesty and integrity, but in the case of Apollo, both qualities appear to be sadly lacking.

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